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ABSTRACT

Intended for composition instructors at the college level, this journal contains articles on the various aspects of composition instruction and the writing process. Articles in this issue discuss the following subjects: (1) the state of the art of advanced composition, (2) the structure of advanced composition, (3) a taxonomy of communication acts for the design of advanced writing courses, (4) teaching rhetoric in upper division and professional degree program courses, (5) a survey of editors and implications for the teaching of style, (6) revision in advanced composition, (7) revision in a Kinneavy-framed composition course, and (8) outlining. (HTH)

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# JOURNAL OF ADVANCED COMPOSITION

Fall, 1980 Volume 1, Number 2

ED206011

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ASSOCIATION OF TEACHERS OF ADVANCED COMPOSITION
and
THE UNIVERSITY OF SOUTH ALABAMA

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# Advanced Composition, 1980
# The State of the Art
## Rita Sturm

This review of current trends and concerns in Advanced Composition is intentionally more impressionistic than analytic and more qualitative than quantitative. (Unfortunately, I suspect it may also be more subjective than objective, which was not intended but was hard to prevent.) I chose an impressionistic approach because I wanted to cover more ground than I could in a controlled analytic study and because I wanted to be free to discuss trends too tentative for quantitative detection.

Most of the information was gathered from three sources: the comments, concerns, and topics of interest listed on about 200 membership applications to the Association of Teachers of Advanced Composition (ATAC); more than 300 syllabi, course descriptions, and letters voluntarily contributed to ATAC's information file; and an uncounted number of personal discussions with colleagues throughout the country. Because this information came only from people who chose to contribute, I made no attempt to determine the prevalence of a particular attitude or practice beyond vague indicators such as "a few," "some," and "many." However, since the sample was broad, I treated the information as a reasonably accurate indication of the range of current attitudes and practices.

The first general impression is that Advanced Composition is growing rapidly in appeal to students and in prestige. In fact, it seems to be experiencing a renaissance. Those who contributed information for this review did so with an unexpected enthusiasm and creative vigor, often reporting that advanced writing has become a more important part of their college curriculum than it has been for decades. Others said that students who for years could neither be tempted nor coerced into advanced writing classes are now begging for a space on a waiting list and that a writing major or concentration is being considered.

The second general impression is not as bright. Many of the fundamental issues that led to the organization of ATAC - - most importantly those related to level, goals, and course content - - are still unresolved and now need resolution more urgently than before of the growth in enrollment, the increasing number of people teaching advanced writing for the first time, and the proliferation of specialized writing courses.

## Enrollments

Many people report steady - - sometimes dramtic - - increases in enrollment in all upper level writing courses and almost without exception attribute the increase to an influx of students from disciplines other than English, but no one seems to know the reason for this new interest or why it seems to have developed in some disciplines and not in others. A few correspondents suggest that because of the somber spirit of the times, students are more serious about aquiring marketable skills and have been convinced by the media that writing ability is one of those skills. A few others think the impetus might be coming from faculty in other disciplines who are pressuring students more vigorously than before either because, as advisors, they are worried about their graduate in a tight job market or because they themselves have been influenced by the media and now demand a better quality of written work. A few credit the increased enrollments at their own colleges to some innovative practice unique to them. But although these few correspondents are willing to speculate, far more ask whether anyone knows the reasons, and some express uneasiness.

One correspondent asked that his concern be reported here. He said he is enjoying the new interest in his advanced writing course too much to see the course

become, once again, the under-enrolled orphan of the English Department. His point is that until we know with certainty what needs are sending students to advanced writing, we are only guessing when we design our courses to include certain topics, forms, and principles rather than others. Our guesses could be right, but they could just as easily be wrong, and if they are wrong, student interest will slacken more quickly than it developed.

A different correspondent, prompted by the same uneasiness, suggested an ATAC coordinated survey of students in advanced writing to determine why they enrolled, what they hope to learn, what disciplines they come from, and why competent writing is important in that discipline.

## Level

Problems related to the level of Advanced Composition are mentioned more often than any other problems. Many ask, "Can we have meaningful dialogue and progress when to one instructor advanced writing means worthy of publication in a national journal and to another it means the ability to write 750 words with no more than six grammatical errors and six awkward passages?" Other questions range as follows:

--- How advanced is advanced?

--- Are certain writing techniques more advanced than others, and if so which ones are they?

--- Does "advanced" mean greater refinement and skill in a few basic forms of writing or does it mean moderate refinement and skill extended to include a greater variety of forms?

--- Is instruction in advanced writing intrinsically different from freshman instruction or does the difference actually lie in the student's improved ability to comprehend instruction?

--- Is merely passing a freshman course with a low C or D a sufficient prerequisite for advanced writing?

How much, if any, of the course work should be devoted to basic concepts of grammar, syntax, diction, and usage?

--- What is the purpose of Advanced Composition?

--- Should we be preparing students for undergraduate academic work or career work?

--- Should Advanced Composition precede or follow special focus advanced writing courses?

--- How does an undergraduate Advanced Composition course differ from a graduate writing course?

Unfortunately, the material available to me reveals little about the level of advanced courses except that most courses so titled make no mention of grammer and punctuation in their syllabi and state either a strong preference or a prerequisite for two semesters of introductory composition plus junior or senior stan-

ding. In addition, the courses seem to be staffed most often by full-time faculty (many with associate or full professorships) rather than adjunct faculty or graduate students.

Another indirect indication of level is a marked decline in the number of complaints about remedial students in advanced courses. As many of us remember, it was common practice in the past to recommend Advanced Composition to students who earned D in Freshman Composition on the assumption that, despite the title, the advanced course was nothing more than the freshman course all over again at a slower pace. This assumption was supported by the wording of the 1967 "Guidelines and Directions for College Courses in Advanced Composition" "In its general form the advanced course may be viewed as covering the range of the freshman course but in greater depth." [1]

Just two years ago many instructors, especially those from schools with a limited composition sequence, complained of their inability to determine and teach an appropriate level because so many of their students were still struggling with basics. In the past year, however, there were far fewer complaints; instead quite a few people report that both their departments and their administrations have finally begun to differentiate between upper level remediation and advanced writing and now offer some form of sophomore remedial instruction for students who need more preparation before attempting either a competency exam or an advanced writing course. Apparently neither the general faculty nor the students at those schools confuse the two levels of instruction or expect one level to substitute for another.

If this is a trend (and it continues), we no longer have to consider the entire continum from functional illiteracy to ready - to - public when wrestling with the problem of level, but we still have a problem - - a problem in urgent need of resolution. Many who teach a general rather than a special focus advanced writing course described the problem. If the school has a full program of advanced writing course, those teaching the general course, usually titled "Advanced Composition" or "Advanced Exposition," are not sure where in the sequence their course belongs or what material the course should include. Those whose schools offer only the general course are not sure how much material their course should cover or what its focus should be.

Some of these people say they are currently focusing on principles that govern all writing regardless of the special demands of form or profession and are teaching them as general principles, that is, as tools that can be applied to any specific professional requirement. This practice suggests that although the question of where in a writing sequence Advanced Composition should be placed has not been resolved - - in fact, has not even been clearly addressed - - some instructors are beginning to treat the general course as an introduction to professional writing in the same sense that Freshman Composition is, in theory, an introduction to undergraduate academic writing. One correspondent, in elaborating on the design of her courses, described a sequence similar to the sequencing that seems to be developing at other schools as well.

Step One:

Freshman Composition I and II

Step Two:

Intermediate (Remedial) Composition
Drill and review for those who need additional work in basics. Some schools offer a remedial lab in lieu of a course.

**Step Three:**

**Advanced Composition**
**Heterogeneous classes that teach advanced principles of organization, strategy, and style applicable to all professions and forms.**

**Step Four:**

**Specialized Writing**
**Special focus writing courses that apply the general principles to the specific requirements of particular forms (such as proposals, reports, research papers) and professions (such as business, law, science, technology, and journalism).**

## Content

**Discussion of level invariably slides into discussion of focus and content, and for that I had a fair amount of material but a difficult task. No two courses are alike, very few courses are clearly one type or another, and no two instructors use exactly the same descriptive terminology. If I have interpreted the course descriptions correctly, most instructors are designing courses I would call "eclectic" for lack of a better label, that is, innovative mixtures of topics and techniques from rhetoric, psychology, journalism, logic, business, and any other field that offers something that can be used to good effect. Quite a few of those courses stress writing as a process, frequently combined with analytic thinking problem solving. Interestingly, although very few instructors seem to teach rhetorical theory, quite a few do include communication theory - - a practice common in business writing.**

**Style is the topic stressed most often regardless of the thrust of the course or the forms included. In fact, several courses seem to be devoted almost entirely to aspects of style as are some of the newer texts. The stylistic objective named most often is clarity, and to reach that objective, jargon, inflated diction, and wordiness are most often singled out for attack. Many people listed questions related to style they would like discussed:**

**Is there a dominant style today, and if so, what is it?**

**In teaching style, how much should we bend to current practice and how much should we defend "correct usage"?**

**What style(s) should we stress?**

**How far can we go to purge legal and business languages of their stylistic offenses?**

**What are the most effective ways to teach style?**

**Should we insist on the MLA style sheet or allow students to work from the style sheets appropriate to their major disciplines?**

**Instructors tend to emphasize either career-related forms of writing or academic forms, that is, either analytic and evaluative reports, articles, and reviews or rhetorically patterned essays, arguments, and research papers, but some include both types and others assign a broad range, such as the personal**

narrative, popular article, character study, and issue - oriented position statement. A few people even include fiction and poetry writing, while others include letter writing.

Most instructors seem to require between six and ten short papers ( 500 to 1,00 words each ) plus a larger project, such as one substantial paper that is developed and polished to publication standards through the course of the semester. Practically everyone stresses revision and professional - looking papers. I recall only one person who permitted handwritten out - of - class papers, and I remember (with admiration and awe) one who settles for nothing less than "letter perfect copy." That instructor's syllabus states clearly that not a single error in mechanics or transcription will be tolerated.

## Format and Texts

Very few courses descriptions indicate format, but from what I could infer, most instructors include some workshop sessions focused on student generated material, and some rely on this format entirely. Several think the workshop format is essential because it dramatizes audience awareness and develops critical editing skills. Most instructors also include individual conferences, but while some make conferences an intergral part of the weekly schedule, others confer with students individually only once or twice in the semester. Several whose courses serve pre-professionals from a variety of disciplines use conferences as small group meeting in order to tailor the general instruction to the student's professional needs.

The lack of textbooks designed specifically for Advanced Composition continues to be a common complaint, but this problem seems to be easing. The publishers have become aware of the growing interest in advanced writing, and I know several are planning to issue the type of texts needed. One person suggested that JAC publish an annotated bibliography of recommended texts and include in each issue descriptive reviews of appropriate texts as they are published.

## Writing Programs

Perhaps the strongest evidence that advanced writing is growing in both strength and complexity is the increasing number of colleges which have recently introduced, are about to introduce, or are thinking about a non-fiction writing concentration for both English majors and students from other disciplines. Unfortunately, I have very little to report simce most of my correspondence was from people requesting information rather than from people requesting information rather than from those with experience to share. However, a summary of the questions asked most often gives some idea of the topics that need discussion:

- What courses should a writing concentration require, and what other courses should it offer?
- What should the developmental order be?
- What disciplines have a career merket for professional writers trained in both the discipline and writing?
- How much rhetorical theory and/or communication theory should be included?

- - - Should advanced grammar and/or linguistics be included, and if so, how much and on what level?

- - - Should the history of the English language be included, and if so, should it be required of pre-professionals as well as English majors?

- - - Can the same program serve the English major preparing for secondary school teaching or graduate school and the non-English major preparing to write for a profession?

- - - What credentials should advanced writing faculty have?

- - - Can regular English faculty with expertise in composition teach pre-professional courses, such as pre-law or science writing, without special training in the discipline?

- - - If not, where and how can established faculty retrain themselves?

Judging by the tone of several of the letters, those who are designing programs often have to act quickly; therefore it seems to me that many of these questions should have priority in our discussions and research efforts.

## Conclusion

The inferences I drew from my sources differ from the findings reported in Michael Hogan's 1979 survey in several minor but only a few significant details. Hogan's study, a controlled, analytic survey of 374 teachers of Advanced C Composition, showed that only seven percent require both Freshman Composition and advanced standing as prerequisite for advanced writing courses, while many of the course descriptions I received listed both as either a preference or a prerequisite. Hogan's survey also found that about twenty-five percent stressed improvement in punctuation, grammar, and mechanics as a major objective, while very few of my sources even mentioned these basics.

These differences may be entirely the result of the differences in the types of materials used in the two reviews and the ways in which Hogan and I evaluated our materials. Hogan's survey was focused on specific questions and, therefore, the responses could be quantified. In contrast, my material was wide ranging, and since it covered only what each contributor chose to send, the responses had to be interpreted and estimated. In addition, Hogan used objective analysis to arrive at his findings, while I allowed myself the luxury of unscientific impressionism. This last difference alone could account for the differences in our findings.

On the other hand, the differences might also be the result of dramatic change in a rapidly developing specialty. If growth and maturation are at least part of the explanation, the prognosis for Advanced Composition is bright. We may have more questions than answers at the moment and some pressing fundamental problems to resolve, but we seem to be surprisingly unified in our developing trends, in our perception of the problems, and in our notions of what solutions should be sought first. We need dialogue and research in many areas, but most urgently we need to address the following:

- - - An updated set of guidelines.

- - - A sharper delineation of the level of writing implied by the title "advanced."

--- The sequencing of writing courses.

--- The reasons for the new student interest in advanced writing.

--- The curricula most likely to prepare students for the writing requirements in specific professions.

--- The career writing opportunities in specific professions.

--- The components of a sound writing program.

--- The problems of training new faculty and, above all, retraining established faculty.

Some of these concerns are projects that should be undertaken by ATAC, but others are topics that individuals can address through articles submitted to JAC.

University of Albuquerque
Albuquerque, New Mexico

**ATAC MEMBERSHIP GOES OVER 300**

The ATAC was formed at the 1979 meeting of the CCCC and has held its annual meetings in 1980 and in 1981 at the CCCC conventions as an official special interest group. The membership has grown steadily. The principal activities of the ATAC are to organize panels on the topic of advanced composition at the CCCC conventions and at other major national meetings such as the MLA and NCTE, to maintain what we call an "archives" or resource collection of data and materials related to advanced composition, to publish a journal twice a year, and to conduct other activities which membership thinks useful, necessary, or appropriate. Please join the ATAC by using the special form printed on the last page of this issue of the *Journal of Advanced Composition*.

## Notes

1 "Guidelines and Directions for College Courses in Advanced Composition," College Composition and Communication, XVIII (December, 1967), 266 - 268.

2 "Advanced Composition: A Survey," Journal of Advanced Composition, I (Spring, 1960), 21 - 29.

# The Structure of Advanced Composition

**Jeanne W. Halpern**

One evening, as I walked into my dining room to write this paper, I looked critically at my "desk." There were two coffee cups, an electric typewriter, books, and files labelled "technical writing," "business writing," "journalism," and "academic writing"all spread across my spacious, five-legged dining room table. I wonde· today if it wa: this coincidence of subject and setting that prompted me to visualize advanced composition as a table with five legs.

Whatever the inspiration, the image was fortuitous. I had already come to the conclusion that every advanced composition course I taught had five elements: audience, purpose, voice, organization, and polish. "If we teachers," I thought, "can visualize advanced composition as a structure with five components we should be able to teach any upper level writing course, no matter what the specific content, with confidence."

The purpose of this article is to explain the five components essential to advanced composition and to illustrate their general applicability with examples from technical writing, business writing, journalism, and academic writing.

## Audience

One component, or goal, of any advanced writing course is to teach writers to analyze their audiences and adapt their writing to those audiences. Sometimes - as when journalism students write news stories for the campus paper- -the audiences is known, palpable, has eyes, skin, hair. More often, however, students must ficitionalize their audiences- -pretend they know the manager to whom their progress report is addressed, know her well enough to convince her that progress has, indeed, been made. Whether the audience is real or fictionalized, however, students can learn to write for specific audiences if we teach them to make certain distinctions and ask certain questions.

Students must learn to distinguish between three seperate operations: analyzing the audience, determining the effect they want to achieve with that audience, and taking the steps necessary to achieve that effect. We can easily teach our students to consider and analyze their audiences- -I use an audience analysis chart for every assignment, and students fill it in quickly and accurately. I find it more difficult, however, to have students define the effect they want to achieve: Do they want their audience to understand, to feel, to act, And it is most difficult, as Linda Flower showed in College English, to teach students to adapt the organization and language of their communications for their audiences, to teach students to convert their writer-based prose to reader-based prose. Filling in an audience analysis chart, then, is only the first step of a complex cognitive operation which students of advanced writing must learn.

Sometimes, if the audience is known and fairly limited, and if the assignment is conventional, distinguishing between audience analysis, effect, and adaptation is easy. Consider, for example, the two memos writtn by Amanda Patterson to inform peers and superiors of a recommendation to serve dinner the first night of finals week.

Example 1: Audience of peers

To: Counseling Staff
From: Mandy Patterson

Date: 11/1/79
Subject: Dinner Extension During Finals

I thought you'd want to know the results of the questionnaire we filled out about food service during finals week. We all agreed that supper should be served for Jarrison students in the dorm on Sunday -- the first exam night -- and that chili or sandwiches would be fine. I'll send our opinion to Mr. Blotner and let you know what happens after he forwards it to RHA. Thanks for your help!

Example 2: Audience of superiors

To: Mr. Blotner, Manager of Jarrison Hall
From: Amanda Patterson, Staff Resident, Unit D.
Date: November 1, 1979
Subject: Dinner Extension for Students During Finals

Due to reshuffling of the final examination schedule, tests now begin on Sunday, December 16. Residence Hall Administration (RHA) wants to determine whether food service should be extended to include a Sunday evening meal on December 16. You asked me to find out the opinion of our counseling staff concerning the dinner extension so that you can report it to RHA. I have consulted my staff about the possibility of a food service extension; my findings and recommendations are outlined below.

Findings

The counseling staff of Unit D of Jarrison Hall feels that an extension of food service to include Sunday dinner on December 16 would be helpful to the residents. Students under academic pressure of final examinations will be engrossed in studies. Having the convenience of a Sunday evening meal during finals will save them a trip out to eat and save them a few dollars for the Christmas season. Futhermore, we are able to provide one additional meal under the provisions of the meal contract.

Recommendations

We suggest that an easy meal such as sandwiches or chili be served, minimizing the staff necessary to work the dinner. Perhaps the serving time could be shortened to 5:00 - 6:00 p.m. This would help student employees, who would not have to work a long dinner shift

You may present our opinion at your next RHA meeting. Hopefully our input will aid in the final decision for a dinner addition during finals week. If you have any questions concerning our opinion, please call me at 4268.

This is how Amanda assesed her audiences:

Analysis: In the shorter memo, my audience includes staff members who are my peers. They filled out the questionnaires and want to know what the results are and what happens next. In the longer memo, my audience includes my superiors: our hall manager, Mr.

Blotner, and the entire Residence Hall Administration staff. They want to know what each residence hall staff thinks about the dinner extension

Effect: I want to keep Jarrison staff members informed and to persuade Mr. Blotner and RHA to extend dinner through Sunday. I also want to keep the good will of both groups.

Adaptation: I must design the staff memo to be informative and friendly; this means giving the facts to spport our position and suggesting how to implement the extension efficiently. I want to sound persuasive and helpful.

These assessments were relatively easy for Amanda because she knew her primary audiences, what she wanted to achieve, and how to achieve it.

Sometimes, however, the process of audience analysis and adaptation is not so easy. Right now, I do not feel especially confident about my perception of you as an audience because I am not sure who reads the Journal of Advanced Composition. Here is my tentative assessment of you - - as I sit at my dining room table in West Lafayette.

Analysis: My audience is homogeneous, though very different in age, background, experience, job pressures, content areas.

Effect: I want to persuade my audience that five cognitive processes underlie all the advanced composition courses I have taught, and that teachers should think of these processes as the underlying structure of advanced composition. I want to shift their focus from teaching content to teaching process.

Adaptation: My article must be nuts and bolts enough for those who are pedagogically oriented, but adequately grounded in theory for those who are research oriented. To reach both groups, I should use anecdote, metaphor, examples, and allusions to the work of a few key writers.

My problem, you see, differed from Amanda's problem because she knew her audiences and I had to fictionalize you. In both cases, however, being able to distinguish between audience analysis, effect, and adaptation led to a finished

product consciously designed for real people. To help your students develop a cognitive operation which focuses on audience, you can have them answer these six questions:

*Who is my primary audience?

*What effect do I want to achieve with this audience?

*What use will this auidence make of my writing?

*What features can I add, condense, or omit for this audience?

*How can I organize my writing to help my audience understand and use it?

*How can I format, revise, and edit my writing to help this audience?

## Purpose

A second essential goal in any advanced writing class is to teach students to state their purpose. Whether you belong to the left phalanx of the writing camp, defending Peter Elbow's Writing Without Teachers[2] against all attackers, or whether you stand to the right of center, raising your flag over Sheridan Baker's Practical Stylist[3] your generals share one strategy: They may call it finding "your center of gravity" or honing "your argumentative edge," but they agree that students must be able to formulate a clear statement of purpose.

How to state a purpose clearly, however, often baffles a writer - - whether she is a student in engineering or an executive at IBM. The best advice on writing purpose statements I have discovered comes from the systems analysis approach used by J.C. Mathes and Dwight Stevenson in their textbook, Designing Technical Reports[4] Mathes and Stevenson show how an orginizational problem prompts an assignment, which prompts a staff member's technical tasks, which prompts his or her rhetorical tasks, which end in a report which circulates through the organiation. This systematic analysis produces a three-step cognitive procedure for formulating purpose statements, which can be taught to students as a series of questions.

What is the general context or problem to which this writing responds?

*What is the specific difficulty, question, or assignment?

*What is the rhetorical purpose? ( The purpose of this communication is to what?)

Answering these questions allows any writer to move into any communication - - and effectively take his or her reader along. The following samples of opening paragraphs from technical writing, business writing, journalism, and academic writing illustrate the general applicablity of this procedure.

Example 1: Technical Writing
American President Lines Report

On August 8, 1989, American President Lines authorized specification changes on five Seamasters through the issuance of Change Order No. 16 (ref. e.). The Owner in making this economic decision relied upon a preliminary cost estimate given by Doe Shipbuilding, the Contractor. The contractor now submits a final estimate exceeding the preliminary estimates by 600%. The Owner considers this final estimate unreasonable, and in accordance with standard contractual procedures asks Marad to establish a fair and reasonable cost. The Owner requests Marad to review and adjudicate this final estimate.

Example 2: Business Writing

Bell Telephone Company Memo

In planning our credit card insert system, we are gathering information from other companies using the system. You asked me to contect Mark Jenkinson to find out how Indiana Bell manages its system and what its response has been. The following information summarizes the Indiana Bell program.

Example 3: Journalism

Journal & Courier, February 24, 1980, Page 1

"Grades stand unchanged in cheating battle."

The three students failed for cheating by Prof. Donna Fowler are still considered failures, according to Dr. Allan H. Black, Deal of the School of Science. "At this time the grades she assigned stand unchanged," Black said Saturday in a position paper on the controversy involving Prof. Fowler's strict rules of honesty. Black said the action of the School of Science grade appeals committee that ruled against Fowler was not binding, explaining his position as follows.

Example 4: Academic Writing ( English )

English 301 paper by Brian Welch, December 8, 1980
"Art's Immortality in Keats' 'Ode on a Grecian Urn'"

The immortality of art is the dominating theme in John Keats' "Ode on a Grecian Urn." The permanence of art cannot be disturbed by time; a moment can live forever exactly as the artist depicts it - - in sculpture, music, poetry. In this paper, I will show how Keats develops this theme in three complementary ways in "Ode on a Grecian Urn."

Each of these examples begins with the general or organizational context, moves into the specific or technical question, and ends with a statement of rhetorical purpose. If students can learn to ask the three key questions when they begin writing, they will have learned a second process which characterizes advanced writing: clear formulation of purpose statements.

## Voice or Persona

The third goal in advanced writing is to teach students to adopt a voice or assume a persona appropriate to their audience and purpose. How can we teach students to control "voice"? In an article to appear in College Composition and Communication, I describe one way.5 I show how the editors of an oral biography project tried to create a written "voice" for their interviewee - - a "voice" containing as many idiosyncratic features of his spoken voice as possible - - while, at the same time, depersonalizing the "voices" of the interviewers by omitting all idiosyncratic features. This techniaue does not, of course, differ much from Mark Twain's use of syntactic, lexical, and mechanical features to distinguish Huck Finn's voice from ole Jim's. Students in any advanced writing class should be encouraged to write - - as Walker Gibson put it - - "tough, sweet, or stuffy" by being taught to manipulate language on paper as effectively as they do face to face.[6]

Nor is this a particularly difficult task, once the constraints of purpose and audience are clear. Notice, for example, the different voices Amanda Patterson adopts in the two memos above. In the version to her fellow counselors, Amanda uses enough short words, personal pronouns, contractions, and loose punctuation to qualify - - almost - - as one of Gibson's "sweet talkers." On the other hand, in her memo to Mr. Blotner and other superiors at RHA, she sounds downright stuffy! Most students know how to adapt voice in writing, but not how to control this adaptation - - to do it consciously, to do it craftily. To help them develop a process which focuses on voice, you can have them ask this set of questions each time they write:

- Is my voice appropriate to my purpose?

  Too formal? Too casual?

- Is my language appropriate to my audience?

  Too complicated? Too abstract?

- Is my language appropriate to my audience?
  Too complicated? Too abstract? Too ambigous?

- Do I use orgainization, paragraphing, sentence structure, words, and mechanics to enhance my voice?

## Organization

The fourth goal, and one that I'm certain we pay considerable attention to, is teaching students to formulate appropriate organizational patterns for their work. I am disturbed by the formulas in business writing textbooks, with their checklists and their signs referring to mechanical errors. I am disturbed by a programmed instruction series in journalism which reduces article writing to a fill - in - the - blanks puzzle. I am even disturbed by my friend Sheridan Baker's keyhole, with its one - solution - fits - all - problems approach to essay writing. These formulas disturb me because they attend only to product.

I prefer to teach process: to discuss possible organizational patterns, to offer options, to emphasize that the solution depends on the problem. Specifically, I want students to conceive of organization as a means of achieving a purpose with an audience. One set of organizational questions which emphasizes process is:

- Does the structure of my discussion support the purpose of my communication? (for example, if making a recommendation or taking a strong position, have I developed my discussion persuasively?)

- Is my material organized according to the interests, needs, and expectations of my audience?

- Does my structure have an underlying logic, moving from general to specific and from most important to least important (as in business, technical, or journalistic writing) or from least important to most important (as in certain essay forms)?

- Have I chosen appropriate patterns for the various units of my ccommunication?
  Have I included, when necessary, units of definition, description, cause/effect, process, persuasion, and so on?

By asking such questions, student writiers adapt organization to purpose and audience, as Amanda did in the two preceding memos. The first, an informational summary for peers, moves from general to specific and contains one chronological unit. The second, a persuasive memo for superiors, moves from general to specific, but is developed with two persuasive units: "Findings" contains four reasons, and "Recommendations" demonstrates the ease of implementing the plan. The organization of each communication suits its purpose and audience.

## Polish

The fifth essential goal of an advanced writing course is to teach students to polish their work. Polishing is a finishing process, a reviewing process, a checking - for - flaws process, which gives the writer at least some assurance that the communication is as effective as he or she can make it. Polishing encourages the writier to ask:

- Does my format signal the intellectual design of my communication?

- Has my revision succeeded in clarifying this communication for my audience ?

- Has my editing removed distractions such as needless words and mechanical errors?

- Does this communication represent my best writing?

I have not seen the drafts of most of the writing I admire, but I have seen the drafts of the article you are reading, and I can assure you that my review of the format, my revision, and my editing not only cut this paper by a third, but made it more logical, more clear, and more precise. And polishing took me three times as long as writing my first draft!

How to manage audience, purpose, voice, organization, and polishing: this is the underlying structure of any advanced writing course. Put the content of any specific subject - - from business writing to scientific writing - - on this five-legged table and you will have ample support for your teaching. And your students will have learn processes they can apply to any writing challenge they meet - - in college or beyond.

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## Notes

[1] Linda Flower, "Writer Based Prose: A Cognitive Basis for Problems in Writing," College English, 41 (1979), 19-37.

[2] Peter Elbow, Writing Without Teachers (New York: Oxford, 1973).

[3] Sheridan Baker, The Practical Stylist (New York: Harper & Row, 1977).

[4] J.C. Mathes and Swight Stevenson, Designing Technical Reports: Writing for Audience in Organizations (Indianapolis: Bobbs-Merrill, 1976), pp. 24-42.

[5] Jeanne W. Halpern, "Differences Between Speaking and Writing and Their Implications for Teaching," College Composition and Communication, forthcoming.

[6] Walker Gibson, Tough, Sweet & Stuffy: An Essay on Modern American Prose Styles (Bloomington: Indiana University Press, 1966).

[7] A version of this paper was presented at the annual meeting of the Conference on College Composition and Communication, NCTE, Washington, D.C., 14 March 1980.

# A Taxonomy of Communication Acts For The Design of Advanced Writing Courses

J.C. Mathes

Many advanced writing courses should be designed to meet the professional needs of students in various disciplines, specializations, and career fields. Traditional models of composition and rhetoric, however, may not adequately or directly address needs such as these, aspects of which assume rhetorical considerations that are somewhat tangential to the concerns traditionally addressed in composition and public discourse courses. Accordingly, I outline a taxonomy of communication acts which, while not exhaustive, introduces additional alternatives that can address the diversity of these needs more effectively. Such a taxonomy illustrates how technical writing -- one distinctive form of advanced writing course -- compares and contrasts with composition and other types of rhetoric courses. It also illustrates the need to develop an additional model, that I label "social systems communication." A taxonomy of communication acts provides a means by which to define objectives and distinguish among types of advanced writing courses.

1. A Taxonomy of Communication Acts

Various types of writing courses can be classified along a spectrum of communication acts with composition at one extreme and organizational communication at the other, with public discourse and social systems communication in between. Composition focuses on the agent- the writer- and is concerned for selfactualization and development of the individual. Organizational communication focuses on the purpose and effect of the communication, the context for action by the organization, and the role of the professional in that context. Public discourse is relational, and focuses on the relationship between the individual and the public in the relevant arena for public action. Because of the complexity of our society, social systems communication, at the interface between public discourse and organizational communication, mediates among various organizations, institutions, and interest groups in the relevant societal arena.

The concept of the role of the writer is the basic factor in this taxonomy, because it is distinctive in each of the four types of writing I have identified. The writer is the expressive self, the public self, the organizational self, or the societal self. After the role of the writer is clarified, the other factors of the communication situation must be analyzed: The occasion, the context, the audiences, and the purpose of the communication. These factors enable different types of courses to be distinguished from each other systemtically (Table 1). Although these factors in one form or another are present in various rhetoric models, I explain them in a general systems context ( in addition to general systems theory, I am indebted to Richard E. Young, et al., who introduce systems theory into Rhetoric: Discovery and Change, New York: Harcourt, Brace, and World, 1970). This assumes that the communication is a process by which the organization and expression of human activity changes, transforms, evolves-communication is the dynamic change mechanism.

Occasion provides the stimulus or cause of a communication act. It establishes a need to communicate as a means of resolving some issue or eliminating a dissonance perceived by the writer in his or her role. Without an occasion, people as well as the system function routinely and habitually. Information transfer continues to occur, but volitional communication acts are not required. Context is the field within which the communication occurs. It establishes the boundaries that contain the relevant subsystems and relationships for the communication.

Every discrete communication act has a particular context - - simple or complex, compact or extended - - within which all participants have roles. Audiences are all participants in the communication act. These various participants have different roles that depend on the occasion and the context, and are involved in the communication actively or passively to varying degrees. Purpose comprehends the specific effects on the audiences and consequent actions and changes in the system the writer intends to occur because of the communication act. Determining the purpose of a communication act requires skilled cognitive acts by the writer, who must thoroughly explore the occasion, context, and audiences. Purpose is the keystone of the pre-writing process if the writer is to design an effective bridge of communication.

2. The Characteristics of Each Communication Act

These factors provide a matrix by which to distinguish between four types of communication acts and which provide one basis for the design of different types of advanced writing courses. Composition, public discourse, social systems communication, and organizational communication assume different concepts of the role of the writer, occasion, context, audiences, and purposes. For example, composition assumes a context of private or individual lives, public discourse assumes a community of shared values, social systems communication assumes a societal system of interrelated groups and institutions with diverse goals, and organizational communication assumes an organization of mutually reinforcing roles with common goals. The boundaries between these four types of communication acts are not distinct in practice, where they appear more as a spectrum than as a taxonomy of discrete types. The taxonomy, however, suggests essential characteristics that do differ and that can yield unique sets of rhetorical principles and strategies.

COMPOSITION. Composition assumes communication between individuals as individuals (Table 2). The writer is a personal self, and the uniqueness of the writer's feelings, values, ideas, and cognitive and expressive skills are as significant as those shared in common with the audiences, who are preceived as sensitive individual selves. The occasion for communication - - and at the lyrical extreme almost self-expression rather than communication - - might best be described as existential, the need for self-realization or for establishing and modifying relationships with others. The context for communication is that of shared personal selves from intimate social circles to regions and nations. The purpose of the communication often primarily is affective: perhaps self-actualization might be appropriate term. Composition heightens our values, emotions, sensitivity, awareness, consciousness as well as increases our mastery of cognitive processes and skills. The personal essay is a typical form of composition, although for the purpose of this article I could include writing as well.

SOCIAL SYSTEMS COMMUNICATION. Social systems communication assumes communication between persons in diverse but explicit societal roles (Table 4), and the concept of role yields what I think to be a distinctive form of communication in public systems, which I am labelling "social systems" to avoid confusion with the label, "public discourse." These persons participate primarily in terms of those roles rather than in terms of public selves as members of a community. The writer and the audiences participate in specific roles as members of business and industrial organizations, public agencies of all types, various societal institutions and associations, and clearly delineated public interest or societal groups. Unlike public discourse, which assumes a community of shared values and goals, social subsystems (institutions and the like) and relationships. Writer and audiences present themselves in terms of those subsystems and relationships, and, in practice, the occasion and context

must be realized before the relevant various participants and relationships are known. The communication act requires various tradeoffs and compromises among them. Ideally this would be a non-zero sum game, but it often becomes a zero sum game in which not all roles and relationships can be positively reinforced. The occasion and context can be very local, such as a neighborhood zoning issue, or national, such as a synthetic fuel issue. The purpose of social systems communication is to optimize social decision making as a stage in a dynamic, open-ended process.

A traditional form of social systems communication is the adjudicative legal proceeding in which almost all participants communicate in terms of roles prescribed by the nature of the proceeding - - civil, criminal, investigative, discovery, arbitration, etc. Even the jury, the so-called "public" in a trial, participates in a role clearly delineated by the systems context. Another increasingly prevalent form of social systems communication is the position paper, often presented at a legislative committee hearing. In a hearing, all participants communicate in terms of their roles as prescribed by the nature of the policy issue involved rather than as private citizens or as the "public" . Most interorganizational communication, among both public and private institutions, in a public policymaking context can be best defined and taught, I think, as "social systems communication."

ORGANIZATIONAL COMMUNICATION. Organizational communication assumes communication between persons defined in terms of organizational roles and objectives (Table 5). The writer and his or her audiences consciously define themselves in terms of these organizational roles, which establish the rlationships and communication paths among them. The organizational context also establishes hierarchies of objectives and values that define the issue and context and that determine the purpose of organizational problem solving. Within an organization different units, such as manufacturing and design, have particular objectives and values. However, these particular objectives and values derive from organizations, such as an automobile manufacturer and a parts supplier, share mutual objectives and values which provide the same bridges for communication. The organizational context therefore differs from the social systems context in this important way. An organization is a closed system; a social system is an open system within which mutual objectives and values must be established and among which tradeoffs must be made. Organizational issues predicate the roles and relationships; societal issues involve voluntary as well as known roles, and the relevant relationships emerge during the decision making process. Organitational communication - - the technical report and the business letter - - perhaps is the most perasive type of communication act today.

3. The Design of Advanced Writing Courses

Public discourse, organizational communication, and social systems communication will play increasingly important roles in our society. We must train our students not only to communicate as citizens, but within organizations and among diverse organizations and institutions and among persons in diverse roles. Advanced writing courses should distinguish between these three types of communication needs, and address them seperately. When viewed in terms of the taxonomy I have introduced, these courses will distinct types of courses because they will have differing objectives. They can be designed for different fields, specializations, and professions, or for combinations among them. But to be effective, they should be designed in terms of advanced skills the students must master rather than in terms of the subject matter of those various fields and disciplines.

Courses in public discourse can be designed for students entering public life or for students who will be active as citizens in various political and civic activities. These courses req ire writers to define and discuss issues in terms of

premises, objectives, and values that can be assumed as well as established in common among participants in some public domain. These courses will teach skills of rational persuasion and presentation of information, which in turn will require students to master skills of deductive and inductive logic, analysis of empirical data, formulation of concepts, etc. These courses also will have an ethical dimension whereby the writer establishes a responsible public self and a reasonable purpose for communication. They will have affective objectives appropriate for maintaining a sense of community. A course in public discourse could be oriented either toward argumentation and persuasion or toward the presentation of information, and would be designed for history, political science, economics, environmental resources, and similar majors not going on to graduate or professional school.

Courses in social systems communication can be designed for those students entering service sector institutions and agencies as well as business and professional roles requiring them to interact with persons in other industrial and governmental organizations on social and public policy issues. These courses require writers to define issues in terms of different perspectives, and to determine the grounds upon which they can be discussed. The courses should teach mediation, bargaining, and optimizing skills as well as the persuasive skills relevant to various categories of issues. They should sensitize students to differences in cognitive styles, values, and paradigms among diverse audiences, and accustom students to the probabilities and uncertainties associated with open-ended problematic situations. They should teach skill appropriate for analysis of contingent contexts and diverse audiences. A course in social systems communication probably would be oriented toward societal problem solving more than traditional cognitive processes, and would be designed for social science, social work, natural resource, public system engineering, public health and similar majors entering relevant careers or going on to graduate or professional school.

Courses in organizational communication can be designed for the students entering business, industry, and other private and public institutions to assume professional roles that will require them to work primarily within intra-organizational contexts. These courses require writers to define issues in organizational terms, and to analyze and evaluate the results of their technical activities according to organizational problems and needs. The courses should teach management skills of audience analysis, sensitivity to different roles and responsibilities, and making judgements and assuming responsibility for one's activities. They should teach students how to determine the communication implications of their design and problem-solving activities, and how to write for instrumental purposes, that is, how to write to ensure that others take appropriate actions. A course in organizational communication would be a business, technical or professional writing course specifically designed for students in various career, vocational, and professional fields such as business and management, engineering, educational administration, public administration and nursing. These courses should be for students finishing undergraduate, graduate, or professional programs and embarking on careers in business, government, or industry.

In sum, different types of advanced writing courses should be designed for different types of upper-level, graduate, and professional students. Although these courses may have objectives in common and require students to master some similar skills, they will have important objectives unique to each type of course. All courses will assume certain basic cognitive skills and literacy and strive to improve cognitive skills of analysis and synthesis relevant to all communication and sensitize students to the ethical and affective dimensions of any communication act.

A taxonomy of communication acts, however, indicates that advanced writing

courses also should be designed to meet fundamentally different needs that different types of students will meet after college. Some students will have to help us strive for consesus on important public issues rationally and democratically. Other students will have to help the various groups and institutions in our society pursue diverse goals while at the same time mutually resolving social issues. And still other students will have to help diverse organizations achieve objectives these organizations have established for themselves andthat have been sanctioned by our society. The advanced writing course should be a primary means by which a college directly serves society. In meeting public, societal, and organizational needs, advanced writing courses will serve students as well.

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| FACTORS IN THE COMMUNICATION SITUATION | TYPES OF COMMUNICATION ACTS | | | |
|---|---|---|---|---|
| | COMPOSITION | PUBLIC DISCOURSE | SOCIAL SYSTEMS COMMUNICATION | ORGANIZATIONAL COMMUNICATION |
| ROLE OF WRITER | | | | |
| OCCASION | | | | |
| CONTEXT | | | | |
| AUDIENCES | | | | |
| PURPOSE | | | | |

Table 1. A Taxonomy of Communication Acts Matrix

| COMPOSITION | |
|---|---|
| Role of Writer | Personal Self |
| Occasion | Existential |
| Context | Private Life |
| Audiences | Individuals |
| Purpose | Self-Actualization |
| Typical Form | Personal Essay |

Table 2. The Characteristics of Composition

| PUBLIC DISCOURSE | |
|---|---|
| Role of Writer | Public Self |
| Occasion | Public Issue |
| Context | Community |
| Audiences | Public |
| Purpose | Influence Public Values and Action |
| Typical Form | Persuasive Essay |

Table 3. The Characteristics of Public Discourse

| SOCIAL SYSTEMS COMMUNICATION | |
|---|---|
| Role of Writer | Societal Role |
| Occasion | Societal Issue |
| Context | Social System |
| Audiences | Societal Roles |
| Purpose | Social Decision Making |
| Typical Form | Position Paper |

Table 4. The Characteristics of Social Systems Communication

| ORGANIZATIONAL COMMUNICATION | |
|---|---|
| Role of Writer | Organizational Role |
| Occasion | Organizational Issue |
| Context | Organization (s) |
| Audiences | Organizational Roles |
| Purpose | Organizational Problem Solving |
| Typical Form | Technical Report |

Table 5. The Characteristics of Organizational Communication

# Teaching Rhetoric to Students in Upper Division and Professional Degree Program Courses

**Dwight W. Stevenson**

Until recently a paper on teaching rhetoric to upper division and graduate students in professional degree programs might have been of interest only to technical writing teachers. I am interested in the topic myself, but I teach in an unusual department which has for a number of years offered both a required senior rhetoric seminar and a variety of elective rhetoric courses to the upper division and graduate students from the thirteen different degree programs in the Engineering College, and to students from other departments at my university, primarily those scientific or professional.[1] Until recently many members of English departments would not have been much concerned about the theoretical underpinnings of a rhetoric course at the upper division or professional degree program level.

Now, however, there are clear indications that considering such a course is appropriate for those in English departments. Public demand, funding agency support, and necessarily-revised priorities in English departments are combining to cause significant changes in the way writing is taught in American colleges and universities. Until recently writing instruction was taught almost exclusively in the freshman year and primarily by graduate students in literary studies. Increasingly it is being taught as a part of upper division and professional degree programs and by senior faculty specializing in something other than literature. For these reasons, then, it is important for us to consider the rationale for such a course.

Now I have said that I believe there are signs of change. Let me mention one particular sign I have in mind. It is the current research and curriculum development program in the college of Literature, Science and Arts (LS&A) at the University of Michigan. Funded by Mellon and Ford grants totalling nearly half a million dollars, the program will affect every student in every department of the 23,000 student college. The program, presented by the English Composition Board and approved by the LS&A faculty, calls for a composition requirement consisting of the following: 1) an assessment of entering's ability based on a writing sample; 2) exemption from, or placement of students in, tutorials or introductory composition courses depending on the quality of their writing samples; 3) completion of a junior or senior level writing requirement, preferably in the student's field of specialization; and 4) the establishment of a writing workshop open fifty hours a week to which students can go to get help with writing required in any LS&A course. All four parts of the program are now in effect, although the timetable for the third part of the program - - the more revolutionary part- calls for upper class writing instruction to be phased - in by August, 1982. That is, with some students now fulfilling the junior/senior requirement, by August, 1982, the program will provide writing instruction to the total population of the College, all 23,000 of the LS&A college students, within their own areas of concentration and at upper division levels.

I am confident that the Michigan program will prove extremely influential at other schools. Indeed many times I have heard faculty from other schools say something like "tell us about the program and how we can get something like it at our school." In short, I believe there will be rapid development of writing instruction at the upper class level and within professional degree programs elsewhere. Accordingly, in this paper I would like to outline a theoretical basis upon which to build effective upper division and professional degree program writing courses. To do this, I will examine three questions:

1. Who should be enrolled in the courses?
2. Who should teach the courses?
3. What should be the approach of the courses?

Each of these questions must be resolved at the outset of any course or program development.

Who should be enrolled in the courses?

Three alternatives exist. First, the enrollment could be completely homogeneous. That is, the students from any one degree program or discipline could take the class together. Second, the enrollment could be completely heterogeneous. That is, the students from different forms of disciplines - - any disciplines - - could be enrolled in a course. Or third, the enrollment could be partly heterogeneous. That is, students from different but complementary disciplines could be enrolled.

While any of these alternatives will work, the best solution, I believe, is the third. That is, students in an upper division class should not be drawn from the same program; neither should they be mixed indiscriminately. Rather the students from complementary disciplines could be enrolled.

While any of these alternatives will work, the best solution, I believe, is the third. That is, students in an upper division class should not be drawn from the same program; neither should they be mixed indiscriminately. Rather the students from complementary disciplines should be mixed in such a way as to provide rhetorical situations approximating those they will encounter in their professional roles after graduation.

Of course as a practical matter it would be easy just to mix all the students together, or easier still to establish a writing course for the students in any specific program. Indeed, administrators and faculty from specific departments are frequently eager to see only these "dedicated" sorts of courses, and will tend to be skeptical about classes not designed specifically for their own students. Yet I believe the course objectives for a writing course at the upper level are in some comflict with either of these alternatives and that these alternatives should therefore be rejected.

Certainly one major objetive for the course - - perhaps the major objective - is to enable the students to transcend the perspectives, jargon, and communication short-cuts of their own disciplines. The students must be taught that to communicate effectively they must be able to address audiences unlike themselves and their major professors - - audiences who do not know the terms and methods and assumptions of a discipline - - audiences who have have a genuine need to read because they do not know what the writer knows. It is not enough that these students learn to follow the conventions of a discipline or to write coherent paragraphs or to observe grammatical and stylistic rules. Rather they must learn to look at writing transactionally, as an instrument for causing change, frequently an instrument used to address readers whose needs, education, and roles are different from the writer's.

Clearly the homogeneous course cannot provide the students with this writing situation. If all of the students come from the same discipline, even at the junior level they will have acquired the private languages of their disciplines and will be difficult to convince that those in other disciplines do not know the same things and share the same values. Just the other day, for example, one of my Naval Architecture students told me he was absolutely astounded that his classmates - - not Naval Architects - - did not know the terms "draft" and "skeg" terms he had unfortunately used without definition in an oral presentation. I can only wonder if the student would have ever discovered (or believed) how private his professional language had become if he had been in a writing class with only Naval Architects. It is one thing to be told that one must write to

economics. In other words, the academic model is being used to meet the junior-senior writing requirement. In this way, if the faculty of the departments teach only their own students, the objectives of the courses are likely to be rhetorically somewhat narrow.

If the English department TA's are not to teach these courses and if the faculty of the other department are not likely to teach them indefinitely, then who is? The solution, it seems to me, is to approach the problem as a long-range problem of faculty development. If there are now few senior faculty in English departments who are interested in teaching writing to upper division and professional students, and if there are only a few members of other departments to help the program for a time, in the end the English department must assume responsibility for the program by hiring specialists in the teaching of writing and encouraging existing faculty to retain themselves to teach theses courses. Of courses the budgetary responsibility for this hiring of rhetoricians familiar with specific fields might be shared with those other departments those students are to be served; however, I believe that the hiring of writing specialists is ultimately and logically the responsibility of the English department. To do otherwise seems to me to risk both the rapid deterioiation of what is otherwise an exciting and important program, and to invite "bad press" for the English department.

As new faculty are hired and as existing faculty retrain themselves, priority should be given to people who have dual competences in rhetoric and in the types of discourse common in specific professional areas. These should be people like Jim Raymond of Alabama, who has an excellent background in rhetoric as well as a specialization in legal writing. Or like John Warnock of Wyoming - - again a person with expertise in both rhetoric and law. Or like my colleague Tom Sawyer, who is trained in both speech and psychology and who has specialized in the written and oral presentation of scientific information. I hope, in short, that priority can be given to developing a faculty of trained rhetoricians knowledgable about and interested in the types of discourse within - - and between - - specific disciplines. The transition to a faculty of this sort will obviously be gradual, but I believe that if genuinely effective upper - level writing courses are to be developed, this transition must be made.

### What Should Be the Approach of the Courses?

Both the students and the types of teachers I have proposed for the upper - level writing courses signal my basic assumption about the rhetorical orientation these courses should take. These courses should treat writing as an activity of responsible professional operating within large social systems which include their professional disciplines but which are nontheless larger than those disciplines. That is, the courses should train students to write as members of a large professional community - - not as students, not even as individual members of a single discipline, but as professionals who must understand and interact cooperatively and ethically with other professionals and with professionals from other disciplines to carry out their roles.

Obviously any writing course trains students to understand and to observe the conventions of a community of some sort. As Carolyn R. Miller has recently stated, "To write . . . is to participate in a community; to write well is to understand the conditions of one's own participation - - the concepts, value, traditions, and style which permit identification with that community and determine the sucess or failure of communication."[6] This is true for a community at any level. Thus, for example, an introductory writing course might be seen as training students to understand and meet the expectations operating within the academic community of which the students are a part. The course trains them to write themes, term papers, and exams necessary in the community - - and to do so in ways that meet the expectations of the essential readers in that community - -

politics. Yet in the end I believe the result will be worth the effort. In such a course the students will meet the "real world" of their professional writing situations in the classroom before they must encounter it in their job roles.

Who Should Teach the Course?

The traditional model of using English department Teaching Assistants as the primary staff for teaching writing is of course not appropriate in upper division and professional degree program writing courses. In our university, at least, graduate students are barred from teaching courses at the 400 level and above - - that is, courses which might enroll other graduate students. And I think there is good reason for that. The questions then becomes if the TA's aren't to teach the writing course, who should?

The obvious answer would appear to be professorial staff from the English department. In my own department, for example, we use only our own professorial staff to teach our upper division writing courses. But then we are a small department - - thirty members - - in which one third have specialized in rhetoric. And our college is a small college within the university - - 4000 students. In LS&A, however, there is a very real problem. Very few of the English department faculty have specialized in rhetoric. Yet the enrollments in these upper division writing courses are bound to be very large. There are, as I have indicated, some 23,000 students in the college. Of these, approximately 11,000 are upper division students eligible to take a writing class. Thus even assuming that these 11,000 students were efficiently distributed, there would still be as many as perhaps 3000 students enrolled in writing courses at any one time. [4]

Obviously that is an extremely heavy burden for any English department faculty to bear.

A short-term solution which LS &A must adopt is a solution which I see as practical and even necessary for a time but undesirable in the long run. The solution is to have faculty from the various departments teach writing within their own departments. Although there is a short-term need to do this, I do not believe this solution is a good one. If the faculty of the discipline departments teach writing, the courses almost certainly will be the very kinds of homogeneous courses I have just been arguing against. In addition, the program will be difficult to sustain. Perhaps at the outset a few particularly dedicated prfessors might design and offer first-rate writing courses in their own departments. And indeed that is the case on the Michigan campus is several departments. However, after a time I believe most faculty would not want to continue this service role. In scientific fields particularly, this time devoted to undergraduate writing instruction will be time away from research and will likely become a burden to be passed around much as the introductory undergraduate lecture courses are passed around now. Although I know those of the LS&A faculty who have expressed support for the program are dedicated and able, I believe it will not be possible to rely indefinitely on them to maintain so large an upper division writing program. [5]

Yet there is a much more important reason I believe faculty from the discipline department should not teach the upper division writing courses. And again this has to do with the course objectives. My reason is that if faculty from the technical departments teach the writing courses for their own department's students, the classes will tend not to be oriented toward the sorts of writing the students will do after graduation. Rather, the emphasis will be on the sorts of writing students do as students or on the types of writing professors do as professors. The emphasis will be on academic writing which assumes homogeneous audiences and pedagogical purposes rather than hetrogeneous audiences and instrumental, professional pruposes. For example, it is interesting to note that students in one department at Michigan (Economics) will be writing for an undergraduate journal modeled on the professional journals in

non-specialists; it is quite another actually to try it.

The completely heterogeneous class could of course provide the students with useful experience. In such a class the Naval Architect would have to address the nurse, the geologist, and the political scientist. Yet such a course would be useful primarily in training students to writie for an audience such as one might have in popular journalism. It would not be as useful in training specialists to write the sorts of documents - - letters, memoranda, reports, proposals, articles, conference papers, speeches, - - that most will write in their professional lives While the Naval Architect routinely must communicate with engineers lawyers, businessmen, and federal beauracrats, it would be rare indeed that he or she would write to the bacteriologist or to the biologist. Thus, although the completely heterogeneous course would be more effective than the homogeneous one in budging students loose from their disciplines, the completely heterogeneous course is perhaps most appropriate only for some students, for those who plan to spend their working lives in situations that require them to write to the general public. In other words, I see this second alternative a- a better alternative than the first, but not as an alternative appropriate for all students.

The partly hetrogeneous class seems to me to be most appropriate for an upper division writing course. [3] In it, students from different but complementary disciplines could be mixed and could be taught to understand and to deal with the conventions and needs that arise in the professional interaction of those disciplines. Thus the students could be taught to transcend the closed worlds of their own disciplines, and at the same time to realize the implications of the professional roles to which they aspire.

Perhaps an illustration would help. Just recently I was working with a student in Industrial Hygiene. This student, a master's candidate, is a specialist in occupational safety and health. His professional role will require him to understand and to make himself understood by other different sorts of specialists. This fact was illustrated by his summer job. In a noise abatement project for a large petroleum company, this student had to write to OSHA officials, layers, medical personnel, and to labor and management personnel to untangle the results of a faculty machine design. The badly designed machines caused workers to be subjected to sustained noise levels of approximately 130 decibles, a level at the thrshold of pain and which can cause instantaneous and permanent hearing impairment. Dealing with the problems required machine shutdown, some $800,000 worth of redesign work, $5000 per week worth of medical testing, and an extended set of law suits, all yet unresolved. The varied aspects of the problem required my students to write for very specific but quite different audiences.

For this student, then, the chance to have a classroom audience of engineer lawyers, medical and business administration personnel would have been extremely valuable and would have helped to prepare him for the "real world" to which he will return when he finishes his master's degree. Of course it might have helped this student to have a completely hetrogeneous audience in the classroom. Yet I believe it would have helped him more to realize that an engineer or lawyer did not understand the term "ergonomic" than to realize that a botanist did not understand it. A hemogeneous classroom audience might not have made the point at all; a hetrogeneous classroom might have made it in such a way as to invite his dismissing it; but a partly hetrogeneous classroom would make the point in a way he could not ignore.

To design an upper level writing class, one must first answer the question, "who shall the students be?" The easy answers are in my judgement not the best answers. Certainly it requires more course planning to determine which disciplines best combine to form complementary groups. And certainly offering such courses poses problems of staffing, scheduling, and even departmental

professors. Similarly, an elementary business writing or technical writing course might be seen as training students to understand and observe the conventions of other, more specialized communities - - academic, disciplinary, or corporate. These courses train students to participate in business and technical communities by selecting appropriate information, arranging it in conventional ways, expressing it in language suitable to the situation and audiences, and embodying the value system of the community.

The sort of course I propose as an upper - level writing course is similar to those two courses but different in fundamental ways. As I envision it, this upper - level course goes beyond the limited academic and disciplinary communities to a larger community still. It assumes that the students are professionals - - or near - professional - - whose communities are the larger social systems within which professions interact. Thus the aim of the course is not just to train writers to follow the conventions and style standards of their own disciplines, but to understand and deal with the differences in 1) conventions, 2) cognitive styles, and 3) value systems of the interacting disciplines and public constituencies which they serve. The aim of the course, then, is to prepare the students to join the professional communities in which they will write when they have left the university.

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**1981 MLA PROGRAM**

A special session at the 1981 MLA convention in New York City will be devoted to "Advanced Composition: New Approaches." Tim Lally, who organized the session, will chair, and Robert Kelton of North Carolina State University will be respondent. Panelists include Ulle E. Lewes of Ohio Wesleyan University Arline Gabarini of the Dominican College of Blauvelt, Jasper Neel of Francis Marion College, and Richard Larson of Lehman College, CUNY. If you attend the MLA meeting, please attend this special session. It is important that such sessions appear on the programs of major national meetings which include English studies, and they will continue to appear if they are well attended and successful.

## Notes

1 See J.C Mathes, "The Senior Rhetoric Program in the College of Engineering at the University of Michigan," Options for the Teaching of English: Freshman Composition (MLA: New York, 1978), pp. 116-1202. See also, Thomas M. Sawyer, "First Things Last: Composition for Seniors, Not Freshmen," Journal Of Technical Writing And Communication, 1971.

2 Obviously there are several signs of change that might be mentioned. I focus on the sign closest to me, but other experimental models are being tried at Beaver College, Yale, and elsewhere.

3 See Thomas M. Sawyer, "Mix Student Disciplines in Technical Writing Courses," Composition and Teching, 1 (1978). Professor Sawyer argues the advantages of mising students from different disciplines but does not argue for mixing students from complementary disciplines. What he proposes therefore fits my second alternative more nearly than my third.

4 Interestingly it is extremely difficult in a large university even to discover how many students there are likely to be in an upper dividion writing program at any one time. That is another dimension of the problem. I have used Michigan's "Summary of degrees conferred July 1, 1976 through June 30, 1977" to extrapolate the probable numbers of students involved. My estimates are probably safe, but they indeed estimates.

5 See J.C. Mathes, Dwight W. Stevenson and Peter R. Klaver "Technical Communication: The Engineering Educator's Responsibility," Engineering Education, 69 (1979), 331-32. There we argue that some individual technical faculty are able and should involve themselves in the teaching of writing to technical students. The principal thrust of our argument however is that the administrative and financial responsibility for writing instruction should be assumed by technical schools. We doubt that, in the numbers necessary, technical faculty ever could -- or would -- assume the main teaching responsibility.

6 Carolyn R. Miller, "A Humanistic Rationale for Technical Writing," College English , 40 (1979), 617.

# The Best Stylists: A Survey of Editors and Implications for the Teaching of Style

Lynne Spigelmire

As teachers and as former students who had to learn to write, we all realize that an important part of learning to write is developing a style - - learning to make conscious and effective decisions about dicition, syntax and arrangement. In freshman writing courses, style is now taught in a number of ways: among these are the use of linguistic models like sentence - combining, and the use of the rhetorical modes as models. Similarly, in advanced writing courses, instructors rely heavily on professional prose models, with occasional supplementary material drawn from student writing, usually done by students in the class.

I have been teaching basic, developmental and advanced writers for nine years, yet it is still not clear to me what works best when I want to teach style. Most of the research in the area of style has focused on sentence combining, and most sentence combining enthusiasts would probably agree with Max Morenberg's view that models are not particularly useful in teaching writing. In the February, 1980 issue of College Composition and Communication, in a review of Thomas Cooley's Norton Sampler, Morenberg once again disagreed with the view that students became better writers by reading professionally written essays and analyzing their rhetorical devices and techniques:

> I do not believe it, any more than I believe one can learn to pitch in the major leagues by watching movies of Tom Seaver and analyzing his delivery. So I don't think Professor Cooley's book - - or any other essay anthology - - will help students write better, no matter how well they are arranged, how innovative its apparatus, or how much discussion the essays engender.

Morenberg's remarks echo the criticism made by Alfred Kitzhaber in 1963, that the proliferation of indisitinguishable essay anthologies in composition programs indicated "uncertainty about the aims, methods and proper content of the course."

Both Morenberg's and Kitzhaber's comments challenging the usefulness of models in teaching writing are relevant to my concern here, the role of models in the teaching style. This essay summarizes the results of a survey of editors from newspapers, magazines and publishing houses, and the implications these results have for teachers of undergraduate writing courses, particularly beyond the freshman level. I am primarily concerned with four areas: 1) the degree to which prose models are useful in teaching syle; 2) criteria for selecting such prose models; 3)the definitions of style and of "good prose style"; and 4) the relationship between what is often recognized by editors as good style and the rather amorphous quality variously referred to as voice, creation of an intimacy with the audience, or accomodation to the audience.

Most anthologies used in advanced writing courses are intended to be models for structure, not style, though many teachers use essays by professional writers to teach both structure and style. The essay included in these anthologies are usually arranged according to rhetorical modes, and are intended to serve as models for students learning to write in the various modes, such as those identified by Kinneavy as description, narration, comparsion, and contrast, analysis, and classification. However, many teachers of advanced composition assume that students can improve their writing styles by reading and imitating professional

writers; that is, principle of imitatio still informs many of our courses, although few researchers have explored whether models can actually enable a student to develop her or his style. In fact, few of us agree on a definition of style.

In the past ten years, almost all of the research on style in freshman writing has been quantitative, related to researchers' interest in students' syntactic maturity. Researchers such as Piche and Crowhurst have been able to make correlations between a writer's audience awareness and his syntactic maturity, or number of T - units per sentence, numer of embeddings, and so on. But all of the literature on sentence - combining (O'Hare, Strong, Daiker, San Jose and others) and so on quantitative stylistic analysis of student writing samples has shifted the focus away from esthetic judgements of style, and away from an admittedly subjective examination of the ways teachers impart ideas about style to student writers. Although Daiker in 1979 described specific ways repeated examinations of passages from Hemingway helped student writers, it is still necessary to examine the efficacy of models in teaching style.

Those of use who teach writing realize that the range of authors represented in the newer anthologies is so wide that there is very little overlap from collection to collection. Nor are the criteria for selecting these models very clear; many editors appear to choose what is au courant, or what appeals to their own tastes. This represents a change from 15 to 20 years ago, the most anthologies contained representative works by Peter Drucker, Anne Morrow Lindbergh, Forster, Woolf, E.B. White, and Rachel Carson.

To conduct the survey, I selected names of 112 editors, from magazines like Time and Newsweek to The New York Review of Books and Science; from fifty newspapers, including The New York Times, The Washington Post, and the Philadelphis Bulletin; and from publishing houses ranging from university presses to large paperback producers. There was no particular principle which controlled the selection procedure. In a cover letter, I asked editors to define syle as they would use the term in their daily critical judgements about prose, to list the best prose stylists, and to cite representative works by each author

The results of the survey were somewhat surprising. Of 112 editors contacted, 77 did not respond at all. Thirteen wrote saying that they would not participate; sometimes they explained that their schedules were too busy, some simply did not believe that editors should make scholarly or academic judgements about style. Twenty-two editors sent back substantial responses, that is a list of authors and representative works, somtimes accompanied by working definitions of style. The substantial responses ranged from telegraphic notes on the components of style to two or three pages letters, such as those from Jeffrey Burke of Harper's, Katherine Livingston, the book review editor of Science, and William Bennett, of the Harvard University Press.

The results indicated very little consensus among editors, and almost no correlation between the genre of the periodical and the writers cited by an editor. The 12 most frequently mentioned writers and the number of time was mentioned were:

| | |
|---|---|
| John Didion | 7 |
| John McPhee | 4 |
| Edward Hoagland | 3 |
| John Kenneth Galbraith | 2 |
| Norman Mailer | 2 |
| Lewis Thomas | 2 |
| Calvin Trillin | 2 |
| Gore Vidal | 1 |
| Theordore White | 2 |
| Tom Wolfe | 2 |

In all, 75 authors were mentioned by 21 respondents. This great spread reflects the various special interests of magazines like Burke at Harper's or Hoge of the Chicago Sun-Times. Burke, for example, chose decidedly literary authors: Wilfrid Sheed, Evan Connell and Hugh Kenner. However, the results of the survey indicate very little consensus among the editors who sent substantial responses. My study shows many categories which appeared in some form in the definition of style. Although most respondents offered succinct definitions, editors from four publications wrote lengthy, detailed definitions, and some editors accompanied their definitions with disclaimers which emphasized that style really cannot be defined: FOR EXAMPLE: Lee Goerner of Knopf wrote, "Style, like the word class seems to defy definition (either one has it or one doesn't.)" Burke wrote a two-page definition of style; though he includes the qualities of subtlety, clarity, and inventiveness, he dwells longest on voice, and what he sees as two of its components, diction and tone:

> Nothing tires so quickly as the grandly anonymous essay, and yet few things are as dificult as making yourself, your point of view, known without splashing the first person all over the page. Hence to diction and tone, and consistency in both. The ill-chosen word leaps off the page and chokes the careful reader with its inappropriateness.

Abstracting stylistic qualities from the respondent's definition was not difficult if the qualities were mentioned outright, for example: Orderliness, clarity, elegance/grace, fluency, precision/control, establishment of a consistent personal voice, wit, spareness, tone appropriate for subject matter. Often, however, I had to invent new, and rather subjective categories, such as creation of intimacy with the reader, audience awareness, intergration of form and content, richness of allusions, subtlety, and significance of subject matter.

My final list of qualities, then, included the disclaimer, "Style cannot be defined," as well as subjective terms. These generally require that the user define the terms adequately, since tone appropriate for subject matter, establishment of a consistent personal voice, creation of an intimacy with the reader, audience awareness, and even significant subject matter are all highly subjective qualties. For example, William Bennett did not mention Didion as one of his choices because he considers her a "miniaturist"; he placed McPhee, Kael, Trillin and Wolfe in this category as well. All of these authors appeared in the list of stylists mentioned more than once. Bennett's list of best stylists included Thomas, Mailer and Galbraith; in his letter responding to the questionnaire, Bennett explained his standards for significant subject matter -- Mencken, Edmund Wilson, Cobbett, Hazlitt and Carlye." Accordingly, Bennett defends his citation of Thomas and Mailer:

> Neither Thomas nor Mailer is a miniaturist; though Thomas confines himself to the short essay, his subject matter and reach far beyond the concerns local to a New York scientist/physician ... Norman Mailer, when he hits, hits the target. He can balance his personality and his subject with a tension and force that is perfectly breathtaking -- and inimitable. I think some of his nonfiction far surpasses his novels, though it may be too topical to survive.

Among the stylistic qualities most frequently mentioned by respondents, clarity, was mentioned nine times; elegance/grace, six times; establishment of a consistent personal voice, six times; simplicity/ spareness, four times. Clarity was mentioned by four publishing house editors, one university press editor, two magazine editors (including a scientific journal), and two newspaper editors. This result is not surprising, indicating a widespread recognition of clarity as a universal quality of good prose style. However, of those respondents who mentioned the quality elegance/grace, four were from publishing houses, two from university presses, and one each from a magazine and one from a newspaper; this suggests that magazine and newspaper editors are more interested in functional prose and less insistent on elegance than are publishing house editors.

The most significant correlation, however, was between the mention of qualities falling under the general headings of voice and tone, and the mention of Didion, Thomas, Mailer, McPhee and Hellman. In particular, Didion's popularity with respondents (even those who merely mentioned her name, and did not offer any list of stylistic qualities, or a working definition of style) suggests that the establishment of a consistent personal voice and the crafting of an intimacy with reader - - both elements of expressive rather than referential writing - contribute to what most respondents called the best contemporary style. However, the survey's results were surprising, in that they violated my expectation that there would be a correlation between editors' professional affliations and the writers they chose. Didion's prose, particularly in her essay "The White Album," is a striking example of a clear, unique, consistent voice. Her popularity with survey respondents (and the popularity of McPhee, Mailer, Hellman, and Trillin) indicates that she makes a strong, living connection with the reader. Certainly, her prose fulfills the more objective criteria - - clarity, fluency, control spareness, wit, and richness of allusions. In addition, she is widely recognized by editors as a writer who crafts an intimacy with her reader, and establishes a consistent tone appropriate for her subject matter.

This survey establishes, at least to a degree, that beyond the basic requirements of clarity, orderliness, grace, and fluency, editors think the best writers are those who have a clear conception of their audiences, and who craft an intimacy with that audience. Editors who judged Didion or McPhee the best stylist were clearly interested in writers who make their ability to connect with their audiences pay off.

Even if we accept the usefulness of models for teaching style - - an assuption which has already been challenged - - using the 12 stylists listed as models for student writers create unavoidable problems. Unless we are willing to spend an extensive period, perhaps more than 14 - week semester, emphasizing the personal or expressive essay, then it may be counterproductive to use modes like Didion and McPhee. If we are committed to teaching our advanced writing students to master a wide range of types of prose, including referential writing or writing for disciplines like sociology or computer science, then perhaps we should only use the scientific writing model as described by survey respondent Katherine Livingston, form Science Magazine:

> In scientific writing, the kind I am accustomed to dealing with professionally, style is not an end in itself. Although in such writing it is often possible to seperate style from content (that is, good scientific work is sometimes reported in poor prose and occasionally rhetorical flourishes may distract attention from flaws in reasoning), the ideal for scientific prose is a style that does not attract attention to itself. The most desirable qualities are orderliness, clarity and precision.

The survey indicated that editors consider voice and tone, and various aspects of these two stylistic components, among the most important elements of good prose style. This result have several implications for writing teachers, and suggests several directions for research on how instructors convey information about style (the more elusive tone and voice, as well as diction, syntax, and arragnement) to student writers. Didion and McPhee, both of whom write highly personal accounts, and both of whom are miniaturists in a sense, were the writers most frequently cited, but both write essays which are primarily expressive, not referential. Those of us who teach writing should ask ourselves whether we wise to train advanced writing students to write expressively, and to develop their own voice and tone, or whether we are primarily interested in helping them write referential prose with objective stylistic qualities of clarity, fluency, and orderliness. If we use models, we need give serious consideration to our pedagogical goals before we select those models.

For those of us who think it is important to teach students to develop a unique voice and tone, there remains the question of who we can impart such elusive skills. We need to learn more about the teaching of style - - not only syntactic maturity, as documented in the quanitative research, but in the more subjective areas of voice and tone. We need to examine the stated stylistic goals which appear in our syllabi and textbooks. We need to analyze what it is that instructors convey to students about voice and tone - - in the classroom, in conferences, and through written comments on student's papers. We need to explore whether we say or think we are imparting information about style in one way, or whether infact we are teaching it in an entirely different way - - if we are teaching style at all. Finally, we must learn more about the awareness student writers have about matters of style, and how these perseptions conflict with or parallel their instructor's perceptions.

By pursuing the answers to these questions, through logging our own classes, observing our colleguages, and developing more refined ways of evaluating conferences and marginalia as ways of teaching style, we may be able to document what is replicable about teaching diction, syntax, arrangemnt, tone and voice. We may also be able to describe more accurately what happens - - or doesn't happen - - in a course when we expose students to professional prose models to teach style, and when we adress the topic of style in conferences, classrooms, and marginalia. Until we understand more about the specific ways we communicate notions of style, particularly voice and tone, to our students, we will not understand and replicate the most efficient and creative ways of teaching style to students who have mastered the basis of writing, but wish to experiment with many modes and at the same time develop their own styles.

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# Rewriting in Advanced Composition

William B. Stone

Typically, advanced composition sections contain somewhat fewer, as well as somewhat better, students than do freshman composition classes. As a result, the advanced sections potentially allow for more individual conferences and peer evaluation, and for increased attention to style, tone and rewriting. In trying to take best advantage of this potential, I became interested in the latter -- the role that rewriting should play in advanced composition, using this term to mean the revising of papers after they have been evaluated in some manner. I was concerned with such questions as: To what extent should students be asked to rewrite? Is it more valuable for them to redo better papers or poorer ones? Which aspects of a paper merit most attention in rewriting? Do students respond more to the reactions their writing produces in their instructors or in their fellow students? And so on. 1

In order to reach some conclusions about advanced composition, I thought it would be useful to consider these same questions in freshman composition. Actually, I was in a position to compare three levels of composition. I received the cooperation of the staff at my former school, the University of Illinois at Chicago Circle, in studying rewriting in freshman composition. And I taught two variations of post-freshman composition, one (which I will call C 201) for any students having completed freshman composition, the other (here numbered C 301) for those making an "A" or a "B" in their previous composition courses. For the last two years, during which time I taught a total of nine sections of C 201 and C 301, involving some 150 students, I kept notes on students rewriting. I focused on the central question: given peer and instructor response to their papers, and a choice as to what and how to rewrite, what will students decide to change, and how effective will these changes be? I found clear differences between the levels: it appears that writers at the three levels of composition courses react differently to the task of revising. The differences form a pattern which, while not surprising, seems to me to have pedagogical implications for the effective teaching of advanced composition.

My study has been informal and impressionistic -- writing improvement, for example, was measured entirely by my own subjective judgement -- yet my impressions are not, I believe, without value. If the conclusions I reached are necessarily limited and tentative, at the least they invite comparison with the experience of other instructors, and further testing.

## FRESHMAN COMPOSITION

For freshman composition I distribted two questionnaires, one to the staff, and later, with my colleagues' help, one to students in freshman writing courses. Fifteen teachers, covering nearly all the freshman composition sections during one term, and ranging from TA's to veteran insrtuctors, cooperated. The first questionnaire asked the staff members how they had used rewriting in their sections, and what results they had. Although two instructors required every paper to be rewritten, four others never made a rewriting assignment. Of those instructors who did require rewriting, nearly all indicated that rewritten papers were sometimes better, but frequently merely different. When improvement did occur, it seemed to result primarily from individual conferences with students (little peer evaluation was employed), and better students benefited more from rewriting than did weaker students. (Of course, there may be something of a circular arguement here.) One instructor summed up the majority reaction: "I have mixed emotions about assigning rewrites in 101. The best students usually do them and profit from them. The worst students see them as a form of cruel and unusual punishment, which defeats the whole purpose of assiging them."

When the freshman students were asked their views on rewriting (their questionnaires were filled out anonymously, in an attempt to reduce the inevitable factor of telling the teachers what they are thought to want to hear) some clear patterns emerged from the 386 responses. Perhaps out of naive optimism, the students seemed to value rewriting more than did their instructors. One question posed was whether students thought rewriting was a good idea for most papers, weak papers, better papers, or a waste of time; they were also asked whether their composition grades were below average, average, or above. There was a definite correlation between having weaker grades and thinking weaker papers should be the ones rewritten, and between claiming above average grades and believing in the value of rewriting better papers. However, all of those few students who indicated that class discussion of their work had influenced their rewriting thought weaker or average papers, not better papers, should be the ones redone. As the responses came from students in both the first and second terms of composition, another pattern emerged: a higher percentage of 102 than 101 students thought better papers benefited the most revision.

One could speculate that the weaker writers were more likely to think that rewriting primarily involved correcting surface errors, and, as weaker papers had more of these errors, such papers benefited the most from being redone. Better students perhaps wanted the chance to renew the mixed pleasure of engaging themselves with a paper whose first version had been, perhaps because of the topic, somewhat successful and thereby more gratifying to write.

If one assumes that moving from 101 to 102 is a motion in the direction of advanced composition, and that a student with better grades in freshman composition is more like a student of advanced composition than is her less proficient classmate, then one might expect students in advanced composition to prefer rewriting their better efforts. This is, indeed, just what I found in my advanced writing courses.

## ADVANCED COMPOSITION

In both my C 201 and C 301 courses, after the students wrote some half-dozen papers I asked them to select one of these papers for a thorough rewriting, and to include a report of what they changed and why. 2 With something approaching unanimity (the only significant exceptions being those few cases when the assignment had been misunderstood), the students in the more advanced course, C 301, selected one of their better papers to rework. In the less advanced course, C 201, a majority rewrote better work, but here as in freshman composition, the weaker students were more inclined to take another shot at a relatively poor paper.

Of course, it does not necessarily follow that students should be encouraged to do what they prefer - - I know some colleagues who might argue the obverse. Yet there are advantages to having students select for themselves, rather than being told by their instructor, what work to emphasize. They proceed less grudgingly, and the finished results, I found, have an improved quality that reflects the better motivation.

I was interested, though, not only in which papers were rewritten, but also in what aspects of the papers received more attention in the process. To make it easy on myself, ignoring the complex interrelations of form and content, I divided the possible aspects into content, organization, diction, and sentence structure. It seemed that most students in both courses, C 201 and C 301, were able to change, and add, content with relative facility. Differences here emerged only in that the better students added new content that was nearly always an improvement, while weaker students, like freshman writers, sometimes, for example, substituted examples that were no more relevant or convincing than those originally employed.

In organization, the C 301 students were appreciably more able to conceive and

execute new patterns than were C 201 writers. The majority of the latter required help, through conferences, before they were able to reorganize their material effectively.

Changes in diction were made more frequently by the C 201 students, but wording changes made by the more advanced writers in C 301, while less frequent, were more often, in my judgement, clear improvements.

Changes in sentence structure were perhaps the most interesting. Nancy Sommers, comparing the revision of experienced writers to that of students, points out that the former place a much heavier emphasis upon rewriting on the sentence level. 3 I found this observation supported, indirectly, by seeing a connection between the level of students and the amount of changes made in sentence structure. (I am speaking not of correcting syntactical errors, but of subsituting new "correct" patterns for previous, also correct, but less effective, ones). Most of my C 201 students resembled the majority of freshman students in finding it difficult to do more, in sentence revision, than occasionally combine shorter sentences through coordination. The C 301 students, by contrast, while they had more difficulty with revision of sentence structure than with other aspects of rewriting, on occasion were able to revise by using subordination, inversion, and parallelism to good effect, and could "uncombine" ungainly sentences. Indeed, it was in sentence structure that the most significant, if less facile, improvements were made in the revisions carried out by my C 301 students.

The revisions that my students decided to do were not, of course, a result only of their own re-seeing of their papers. The students were influenced by my comments, both those written on their papers and made in conference, and by comments from their classmates. These comments were important in both my advanced courses; unlike most freshman sections, C 201 and C 301 were run on a quasi - - "workshop" basis. Student papers were frequently reproduced and distributed to the class for response and evaluation. While my response to any individual paper ordinarily was not that different from the collective judgement of the class, the reaction of the writer of the paper, as reflected in subsequent rewriting, usually did show a significant differentiation between my views and the opinions of her classmates. Generally, my opinion was respected when I criticized content and organization; when fellow students found weakness in these areas, the writer would resist change, believing that she knew the subject better than did her peers. However, when I found fault with the diciton and sentence structure, while the students were polite and did not ignore my remarks, they displayed a certain tendency to think that I was being "picky" or using typical English instructor's Socratic play of pretending not to understand - - I got the "you know what I mean" response. By contrat, when his peers found that word choice or sentence structure interfered with understanding, or weakened impact, the author was bothered and took this criticism seriously in doing a rewrite. Criticism was not, certainly, all negative, but the same pattern was present regarding responses to favorable comments; encouragement, resulting in no change or in increased emphasis in rewriting, was valued more in regard to content if it came from m[illegible] in style if it came from fellow students. [4]

## CONCLUSIONS

Observing, then, three levels of student work, that done in freshman composition, composition C 201, and composition C 301, I was able to think of a continuum of relatively inexperienced to telatively advanced students and reach four pedagogical conclusions regarding rewriting. First, the more advanced the the students, the more valuable rewriting may be. Second the more advanced the students, the more appropriate it is to have them rework their <u>better</u> papers. (It follows from this that teachers of advanced composition should sharpen a skill seldom called on in teaching freshman composition, the ability to suggest

significant improvements that may be made in a paper already deserving, by most standards a "A". If we are teaching truly advanced composition we may have to teach the difference between "A" and "A+" work.) Third, to encourage students to do that which they find somewhat difficult yet rewarding, the more advanced the students the more revision of sentence structure should be emphasized. Finally, following from this, the more advanced the students, the more important is peer evaluation.

These are not earth-shaking, nor other than tentative, conclusions; many instructors of advanced composition may already have reached them. However, I hope they at least suggest the value of seeing advanced composition in a comparative perspective, and of relating our teaching to our student's feelings about the work they are asked to do.

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**RESPOND TO JAC ARTICLES**

The Editorial Board invites readers of the *JAC* to respond to articles in a constructive fashion of support or disagreement. Rather than include a section on "letters to the editor," the Board would like to include short responses to articles as a regular feature of the journal. We believe that such responses will provide a kind of formal dialogue that may help us all develop our notions about the teaching of advanced composition. In the first issue of *JAC*, Karen Pelz included a "Reply to Medlicott" which, fortunately, we were able to print with Medlicott's article. Even though the replies will follow the articles to which they respond by an issue or two, they will be useful, and perhaps draw our attention back to the kinds of articles which appeared in earlier issues of the *JAC*. Replies can help the *JAC* readership analyze articles that have appeared and to synthesize apparently different concepts as a means of making some progress in our field. Please follow the instructions for contributors found on the inside of the back cover when perparing your response to a *JAC* article.

## NOTES

[1] In a funded project, Lester Faigley and Stephen Witte, of the University of Texas at Austin, are investigating editorial decision-making of unskilled writers, but, to my knowledge, little attention has been paid to such questions; this footnote, rather than providing a "review of the research" will be explanatory. Nancy Sommers, in pointing out that "research in revision has been notably absent" ("Revision Strategies of Student Writers and Experienced Adult Writers," CCC 31 [December 1980], 378 ), blames this absence upon the prevailing "linear" view of the composition process. The general validity of Sommer's view (shared by Donald Murray), that revision is a continual part of writing, should not obscure the fact that rewriting, following evaluation, is frequently a "stage" in the production of the finished product. Although this stage will be influenced by what the writer has previously done with the manuscript (and will be remembered after the manuscript is resubmitted), it is sufficiently distinct, I believe to be separated, for consideration, from the ongoing flux of creativity. And that to treat rewriting as a seperate stage is not an artificial requirement imposed on students (because of their mentors' unreal view of the composition process) will be realized by anyone who has asked for, and responded to, a colleague's reaction before submitting a paper for publication, or who has changed an article or book upon editorial advice.

Yet, if there is some theoretical validity or pedagogic utility to viewing the composition process as having "stages" (just as there are "stages", of thesis, antithesis, and thesis in dialectics), this does not mean that a stage may not itself be considered as process, and this process subjected to empirical investigation. But those who have written about the stage of rewriting, if they are not, as Sommers believes, inevitably trapped by a false model of the writing process, have, nevertheless, done little such investigation. Richard Lanham's Revising Prose (New York: Scribners, 1979), to take a recent example, while not without virtues, essentially merely expands to book length the editorial advice offered more briefly in many composition texts.

[2] I did not ask for more post-evaluative rewriting because I had "intuitively reached the conclusion that, given a limited amount of time, students generally do better starting new projects than reworking old ones. This assumption, while perhaps challanged, was not really tested by the procedures reported in this paper; I hope it may be tested in the future.

[3] P. 386. She emphasizes though, that for the experienced writers the process is "recursive," and based on a "non-linear" theory, and not just part of a seperate rewriting stage.

[4] As freshman students usually have more difficulty in criticizing style than in react g to content, the result noted earlier, that when freshman rewriting was influenced by class discussion weaker papers were the ones selected for rewriting, may be explained. Freshman students, it would appear, were bothered by the more obvius faults characterizing their weaker papers because their classmates were better able to notice these faults.

# Using Discourse Analysis Scales to Encourage Thoughtful Revision in a Kinneavy-Framed Advanced composition Course

John Hagaman

In a recent survey of 374 advanced composition instructors, Michael Hogan concludes: "Empases in the courses appear to be largely traditional and, to a degree, repetitive of those things we do in freshman composition." [1] Hogan's conclusion is surprising because research in composing has led to practices that can make the advanced course truly advanced. I refer, for example, to heuristics, protocol analysis, the discourse matrix method of analyzing textual structure, and sentence-combining. Not all aspects of composing have been examined with equivalent intensity, however, and according to Nancy Sommers, revision lacks even a single theoretical study. At present its "principles" unknown. [2] In the same article, Sommers observes that most basic texts describe revision simplistically as a final "cleaning up" act rather than as part of the on-going composing process.

Though little study may have been given to revision, advanced composition instructors can help students revise thoughtfully by placing them in situations in which revision matters. Students become audiences for each other's writing in small groups, and through supportive response as well as questioning of ambiguities, they are encouraged to re-examine their drafts and revise before submitting the paper for teacher evaluation. When audience response is successful, students are often motivated to rethink a paper, resulting in the revision of whole sections of it. I would like to describe a complementary method, use of discourse analsis scales, that provides advanced writers with ample data on which to make decisions about revision.

First, however, it is necessary to explain how Kinneavy's theory frames my course and affects the sequence of discourse analysis scales.[3] I use aspects of Kinneavy's theory as described in A Theory of Discourse for at least three reasons. First, Kinneavy provides students a comprehensive view of writing by describing four kinds of discourse, each dependent upon aim: expressive (focus on the writer), reference (focus on a reality), persuasive (focus on the audience), and literary (focus on the text). Second, he illustrates each discourse type amply, providing teachers a range of examples for classroom use. Third, and most important for a course which seeks to view revision as a thoughtful act, Kinneavy analyses the logic of each aim. Although reading accounts of logic doesn't enable students to write logically, awareness can make students better readers of the logic of each other's prose, and sometimes, of their own. While critics of Kinneavy say his aims oversimplify and are based on analysis of written products rather than on works in progress where writers' intentions can be examined,[4] I find writing improves when students keep in mind a central, yet not exclusive aim to guide their writing strategies. (Kinneavy himself at least partially acknowledges multiplicity of aim for he writes, "In each case there is a question of emphasis on one element, but this does not at all imply exclusion of the others." 5 )

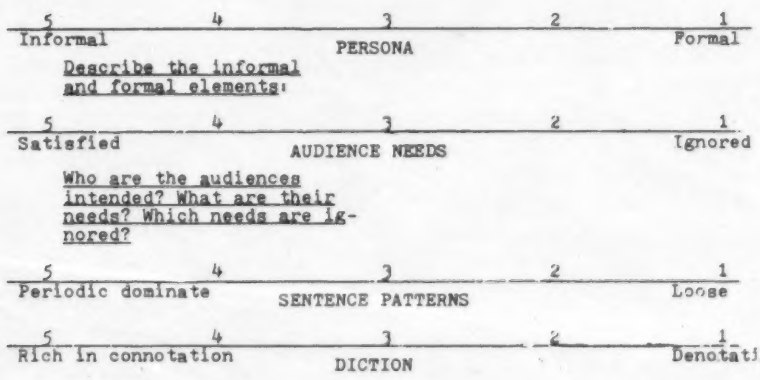
## The Course

The course I designed begins with expressive writing and proceeds to persuasive and reference discourse. (Literary discourse is excluded because of the brevity of a one-semester course and the needs of management majors who make up half the enrollment of each advanced section.) While Kinneavy acknowledges a psychological ordering of aims in which expressive writing might come first,

he begins A Theory of Discourse with reference discourse because of its full treatment of scientific logic and concludes with expressive. (p. 75) I begin with expressive writing to emphasize writers and the selves they create in writing, an on-going concern in the course. In addition, concentration on the writer, followed by attention to audience, underscores the rhetorical situation in which discourse occurs and makes writers attend to context in writing reference discourse later. Specifically, there are eight major assignments in this progression, seven of which are accompanied by sets of relevant discourse analysis scales. After freewriting excercises and a journal assignment, students write their first paper, a personal narrative or autobiography. Then a letter of application and resume are assigned to provide a bridge to persuasive writing: both the creation of a self and the satisfaction of an audience are crucial here. An additional correspondence assignment (good news, denial or decline, and persuasive request situations) keeps attention on audience and is followed by an essay in which writers persuade a general audience to accept their views of a controversial issue in their discipline. Next, a proposal is assigned that bridges persuasive and reference discourse by requiring clear-cut analysis and conveyance of information, but with a persuasive edge. The proposal describes a student's final writing project, most often a formal report or journal article, and is followed by three reference assignments: (1) exploration of a problem, (2) identification and clear conveyance of information needed in the problem's solution , and (3) scientific proving of an hypothesis that helps solve the problem.

## Discourse Analysis Scales

What are discourse analysis scales? They are continuums that identify relevant semantic, syntactic, and rhetorical features of an assigned discourse and provide descriptive and evaluative information of use to writers in revision.6 Below are four sample continuums:




One advantage of the scales is that they provide a writer with specific and relatively complete information about a particular paper. Scales can be designed to describe particular features that follow from the central aim of a given piece of discourse. The resulting data is more objectively conveyed that responses such as "You failed to . . . " or "You neglected to . . . " A second advantage of the scales is that they help students read more critically, if their perceptions are accurate.

## Design and Use of the Scales

Designing continuums and leading students in their sucessful use are two necessary tasks for teachers interested in the scales. I have arranged continuums for each assignment according to features of logic, organization, and style, classifications borrowed from Kinneavy who uses them to characterize each discourse aim. An important consideration is how many scales should be used with each assignment? The number varies from assignment to assignment with thoroughness being one concern and avoidance of overquantification being another. Mine range from nine to twenty, and recently, I have been reducing them. Each teacher should experiment to determine the appropriate amount for specific assignments. As I have reduced the number of scales, I have added non-scale questions to provide readers and writers additional information. For example, writers are asked to identify specific intentions they had in writing that might influence readers, and readers are asked to locate a paper's key idea, describe expectations the key idea creates, and identify a major strength of the paper and an aspect of it in need of revision. 7

With students I use the term reader response sheets instead of scales to lessen their scientific sound. The sheets are distributed at the time an assignment is made and are applied in class to sample papers. After students are familar with each continuum and the variations of numbers, they write papers and apply the continuums to their own drafts. Next, students exchange papers in groups of four, and after completing reader response sheets for each paper overnight, they discuss them as a group. Because the scales take time to complete and I want students to take them seriously, I collect and grade them based on completeness and insight. The grades are averaged and count part of the semester grade. In addition, I complete reader response sheets for each paper and return all copies to writers.

## Reader Response Sheets

To illustrate the scales as they appear on reader response sheets, I include paired features which form the basis of each continuum in three assignments. 8 I recommend teachers interested in using this approach select from the features or create their own, experimenting with assignments and their students.

EXPRESSIVE

( A personal narrative or autobiography )

STYLE

Persona

:central/peripheral
:informal/formal
:optimistic/pessimistic
:seems authentic/unauthentic
:aware/unaware of audience

Language

:idolect/standard
:connotative/denotative
:frequent/infrequent use of images
:1st/3rd person pronouns
:frequent/infrequent use of superlative adjectives and adverbs

## LOGIC

Apparent/not apparent
Predominance of intutive or associative logic/
induction or deduction
Emotionally valued goal evident/not
evident

## ORGANIZATION

Patterns apparent/not apparent

The expressive scales immediately direct attention to style, then to logic and organization. While Kinneavy describes stylistic features last, I place them first to focus attention on the writer's persona. Persona provides writers a means of understanding the various effects of available language options. I selected persona instead of self or authentic-I, some of the terms Kinneavy uses, since it applies to each aim. For example, if a writer decided not to create an authentic-I in a persuasive paper, but an assumed identity appropriate to the paper's context, persona would still apply. Under style, both the persona and language used to create it are considered. Scales also include two kinds of expressive logic which Kinneavy identifies, emotive and conceptual. Kinneavy writes, "Whatever thought processes are going on in the expressive components of discourse or in discourse which is predominantly expressive, they should not be reduced to a simply conceptual or simply emotive component. The logic of ex expressive discourse must embody some emotional and some intellectual components. . . "(p. 421) While students keep journals and freewriting, only the more public form of expressive writing is shared and scales applied.

## PERSUASIVE

( A controversial issue in the writer's discipline )

## LOGIC

Ethical appeal (persona)

:satisfies/ignores audience needs
:shows good will/antagonistic to audience
:knowledgeable/ignorant of subject
:trustworthy/untrustworthy
:formal/informal

Logical appeal

:perdominance of intuitive or associative
logic/induction or deduction
:deduction: conclusions follow/don't follow
premises
:induction: conclusions follow/don;t follow

:induction: conclusion established adequately/
inadequately from data
:fallacy-free/faulty
:seems plausible/implausible

Emotional appeal

:appropriate/inappropriate

Patterns apparent/not apparent
Effective/ineffective handling of features of traditional or Rogerian form

## STYLE

Natural/contrived diction
Clear/ambiguous language
Concrete/abstract language
Vivid/trite figures
Suitable/unsuitable readability index
Correct/incorrect usage

The persuasive scales continue to focus attention on persona (here through the ethical appeal), but the persona's awareness and satisfaction of audience needs has priority. In addition, logic and organization are more fully developed than in expressive writing with attention directed to both emotive and conceptual logic, thus applying the logics discussed in expressive writing. Rather than use the Aristotelian terms example and enthymeme as Kinneavy does, I use the closely related induction and deduction, believing the distinction between them is one of degree, science being more rigorous than persuasion which may approximate logic at times. In addition, induction and deduction transfer to scientific discourse and lessen the technical vocabulary required of students. In effect, my arrangement of continuums illustrates the overlappings between aims that I call to student attention. Rather than compartmentalize each aim which critics of Kinneavy claim he does, I want students to examine where features of one aim might function successfully in another context. Compartmentalization is also lessened by such continuums as the one on fallacies. While Kinneavy insists persuasive discourse such as advertisement rightly contains fallacies, other forms of persuasion may not. The continuums allow students to assess various kinds of persuasion and determine how sucessfully specific features are managed in light of the rhetorical situation in which they appear. Finally, the reader response sheet asks readers to consider classical and/or Rogerian persuasive arrangement (Kinneavy describes only the former) and style.

## REFERENCE

( Scientific proving of an hypothesis )

## LOGIC

Predominance of intuitive or associative logic/induction or deduction

Induction

:adequate/inadequate amount of data to support generalizations
:relevant/irrelevant variety of data

:adequate/inadequate randomness of sampling

Deduction
:logical/illogical

## ORGANIZATION

Patterns apparent/not apparent
Adequate/inadequate handling of features of basic scientific form

## STYLE

Appropriate/inappropriate persona
Satisfies/ignores audience needs
Loose/periodic sentences
Jargon clarifies/obscures
Compressed/wordy technique
Concrete/abstract diction
Denotative/connotative meaning
3rd/1st person pronouns
Correct/incorrect usage

The scientific scales begin asking readers to characterize the discourse's logic overall, noting both untuitive and conceptual logics as estaolished earlier, and then induction and deduction. Features of organization are considered next, followed by scales that focus on the paper's persona, the satisfaction of audience needs, and clarity of expression. The former two concerns were central in expressive and persuasive, discourse, respectively, and you still contribute in this case, but to a much lesser extent. The features used in the scientific continuums are fairly close to those Kinneavy identifies.

Over the last three semesters the scales have encouraged more writers to revise than in previous semesters, and I have been more satisfied with revisions. Students like them because they pinpoint problem areas on which writers can profitably concentrate. I like them because while they don't appear to deter writers from drafting entirely new papers (in fact, I've seen more total revisions the past three semesters than in others), they often encourage revision of specific problem areas rather than superficial and indisctiminate revision of an entire draft. Many students also feel they are better readers of prose after the course. For example, last summer's students averaged a 4.3 rating on a scale of 1 to 5 where 5 is the most positive response to the question, "To what extent did the course help you become a more critical reader of prose?"

Presently, I am analyzing the reader response sheets of a current advanced class (those of students, myself, and an experienced teacher not teaching the course) in hopes of understanding better such questions as (1) In a semester course, to what degree can students improve their analysis and assessment of others' writing? their own writing? (2) In what discourse aims do students show greatest im improvement? and (3) To what extent do reader response sheets help writers revise their work? Which students are helped most and in which aims?

If teachers lack sufficient knowledge to teach principles of revision directly, we can at least provide advanced writers with contexts in which revision might occur and give informed responses to their writing. Discourse analysis scales are one way of providing these responses, and Kinneavy's A Theory of Discourse, one source for determining specific features of assigned discourse.

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## NOTES

1 Michael P. Hogan, "Advanced Composition: A Survey," Journal of Advanced Composition, 1 (1980), 28.

2 Nancy Sommers, "The Need for Theory in Composition Research," CCC, 30 (1979), 48. However, see Sommers, "Revision Strategies of Student Writers and Experienced Adult Writers," CCC, 31 (1980), 378-88.

3 I use Ross Winterowd's The Contemporary Writer, first edition, (New York: Harcourt Brace Jovanovich, 1975) in my classes since it makes Kinneavy accessible.

4 See C.H. Knoblauch, "Intentionality in the Writing Process: A Case STUDY," CCC, 31 (1980), 154 and Lee Odell, "Teachers of Composition and Needed Research in Discourse Theory," CCC, 30 (1979), 39-40.

5 James Kinneavy, A Theory of Discourse (New York: W.W. Norton & Co., 1980), p. 60. Additional page references are to this text.

6 The scale concept is derived from Catherine Hendricks (U of Washington, Seattle), "Alternatives to Red Ink: The Use of Structured Peer Evaluation and Topic-Specific Semantic Differential Scales to Provide Students with Detailed Responses to Their Work," CCCC Presentation, Washington, D.C., 1980. In addition, the concept is related to primary trait scoring as described by Richard Lloyd-Jones in Cooper and Odell, "Primary Trait Scoring," Evaluating Writing: Describing, Measuring, Judging (Urbana, IL: N.C.T.E., 1977), pp. 3366.

7 Michael Flanigan and Diane Menendez describe a series of related questions to guide reading and revising in "Perception and Change: Teaching Revision," CE, 42 (1980), 256-66.

8 For readers interested in the other scales, please send a stamped, self-addressed envelope to the author.

### RESEARCH SERVICE FOR THE ATAC

*JAC* will publish on an annual basis a research report which was written for 1979 by Michael Hogan and for 1980 by Rita Sturm. For 1981, the report will be written by Bernice White, Department of English, Southwestern at Memphis, Memphis, TN 38112. Please send her material by OCTOBER 1981. This report will include (1) the year's work in advanced composition studies and (2) "research service" items submitted by readers of *JAC* concerning helpful texts, articles, and so forth. You should also consider sending her a list of items which you would find useful in teaching advanced composition - - information, ideas, research reports, and so forth, anything you know you would and could use if you could get your hands on it.

# Outline Later
## Richard M. Coe

Since the mid-1960's, the main focus research on the composing process has been on discovery processess, cal pre - writing by D. Gordon Rohman in 1966. The tendency to emphasize rhetorical invention heavily as the first phase of the composing process also dominated innovative pedagogy and textbooks in the early 1970's. This emphasis was a useful corrective to the traditional North American (and British) seperation of writing from thinking, which reduced the composing process to little more than the stylistic problem of choosing words to represent ideas that had been previously thought out. The revival of interest in discovery processes was a concrete criticism of the linear and mentalistic model which suggests that we first observe, second think (and perhaps feel) and third express our thoughts.

But, as Richard Young has pointed out, Rohman's model - - 'writing consists of pre-writing, writing and re-writing' - - is also 'esstially linear and mentalistic." [1] The implication that discovery precedes real writing remains (as does the implication that revision is something less than a re-envisioning). The underlying error, which has been cogently discusses by Kenneth Burke, is the assumption that a category which is logically prior to another must also come first in time (i.e., must also be temporally prior). [2]

Like any creative process, writing is brought to fruition by a process of critical selection and arrangement. Material must be generated, perhaps using the discovery techniques that have been emphasized by recent pedagogical innovators, and then it must be culled. Like a gardener whose seeds have sprouted and whose young fruit trees are starting to branch, a writer muct cut, thin, transplant, graft, prune and refertilize.

Of course, the two processes - - generation and selection - - interpenetrate: writers do not first uncritically generate a complete set of potential meanings, words and arrangements and second select the ones that serve their purposes. Very often it is precisely the rejection of a phrase during revision which leads to the generation of an alternative. And arrangement - - which is properly conceived as an aspect of selection because it is the selection of what to put in a particular location - - is often crucial because the pattern of meaning in a piece of writing is often more important than individual propositions. The arrangement and rearrangement of material often leads to the regeneration of that material, replete with the discovery of new insights.

Because of the emphases of the past fifteen years or so, we as a profession have an adequate complement of techniques for teaching student writers how to generate material. What we lack, largely because we have deemphasized rhetorical arrangement, is a set of techniques for teaching students how to regenerate material by a process of critical selection and rearrangement. The main purpose of this article is to offer one such technique, which I call "outline later."

Esstentially, there are two types of changes writers can make in their drafts. Firstly, they can add, delete or substitute. Technically and logically, addition and deletion are forms of substitution (i.e., deletion is the substitution of nothing for something, and addition is the substitution of something for nothing). Secondly, they can reorder.

Reordering is often more important. As I.A. Richards said in 1936,

> Most words, as they pass from context to context, change their meanings; and in many different ways. . . . It is the peculiarity of meanings that they do so mind their company, that is in part what we mean by calling them meanings. [3]

As the work of Frances Christensen made clear, the most important characteristic of a unified piece of writing is the proper relationship among levels of generality. What has traditionally been called unity in writng is created not only by making certain that all particulars are relevant to the general propositions with which they appear, but also by observing proper relationships among various levels of generality.

But most inexperienced writers do not know how to rearrange. Their revisions consist almost entirely of low-level substitutions, largely a matter of looking for a better word or phrase. They are unlikely to modify meanings or even reconsider their relationships with their prospective readers - - let alone consider alternative arrangements of their material. And yet rearrangement - - cutting and pasting is often one of the quickest and easiest ways to improve a draft. The much maligned outline - - presented in a new context which gives it a new meaning - - is one technique which can help students overcome this set of inablities.

In the standard textbook rendition of the composing process - - (1) find or be presented with a topic, (2) narrow and focus, (3) formulate a thesis - statement, (4) collect information and arguements, (5) make a sentence - outline, (6) write a rough draft from the outline, (7) revise for clarity, coherence and correctness, (8) recopy and (9) proffread - - the implicit assumption is that writers know what they want to communicate and know what they will use to support their assertions and know how they are going to organize their material before they begin drafting. The preliminaty outline here is not some rough jottings, but a developed sentence - outline.

Some writers actually work like this, at least when they are working on certain types of writing. Most do not. Many students, if assigned an outline that must be handed in, will write the paper first and then derive the outline from it. Such students are on the verge of a useful insight. [5] Outlining can be not only easier but more useful somewhat later in the writing process than the traditional textbooks would have it.

The "outline later" technique is applied after the draft is complete or just before the conclusion is drafted or at any time during the drafting when the writer is blocked and does not know what to write next. At any of these points, the writer makes an outline of what is already written. All the writer need do is to write down the main point of each section or paragraph, preferably in sentence form. Often these sentences already exist in the draft and need only be copied out. If not, they are relatively easy to compose since they are nothing more than summaries of assertions already implicit in the draft.

To transform this list of assertions into an outline, one must classify them according to level of generality. One marks the most general statements, those which seem to englobe others. The traditional way to mark them, of course, is with roman numerals; or one can follow Christensen and call them level-one generalizations. Then remaining statements are then subclassified (perhaps with capital letters, arabic numerals, lower case letters, etc.)

The purpose of such an outline is to enable a writer to see what she has been saying. Instead of three or five or ten pages of messy draft, she now has a sentence-outline of less than a page which reveals the underlying structure of the draft it represents (literally: re-presents). Since writing is a discovery process, the writer did not necessarily know quite what she was going to say before she said if; now the outline serves to help her see what she has been saying. Looking at that outline on a single sheet paper, she can see the pattern of what she has written.

This being the purpose, it is important to keep the outline on a single sheet - perhaps by using a very large shet. For very long writings it may be necessary to make one general outline and then detailed outlines of each chapter or section.

If the writer is blocked in mid - draft, the pattern of what has been written often suggests what else needs to be said and what logically comes next. Because the

outline functions as a summary of main points, it often virtually writes a missing conclusion. In either case, it serves to get the writer writing again, serves to help the writer discover the missing part of the draft.

After the draft is complete, the outline functions as a basis for revision which, it must be remembered, includes re-envisioning and thus may involve generating new material or rearranging existing material. The key question is this: does the pattern of meaning make sense as it stands or would it make more sense if these propositions were reordered? The outline, since it represents the underlying structure of the writing, enables the writer to see and judge that whole pattern of meaning.

The key question breaks down into various more specific questions: is each point where it belongs in relation to the point which englobes it? do the various sections support the main point(s) or theme(s) of the whole writing? do the various paragraphs support the sections? do the examples exemplify what they are supposed to? is there support for each generalization?

Certain problems can be resolved by substituting, adding or deleting. Perhaps a more appropriate example should be substituted for one which does not quite work. Perhaps soeme point has been left unsupported or supposrted less than it need be while another point has been supported beyond what readers will require to be convinced. Such imbalances in the development of the writing are likely to stand out like the proverbial sore thumb once outlined.

Other problems may require the rearrangement of the whole writing or of s some section of it, perhaps without any substitutions, additions or deletions at all. This potential for recording a piece of writing is rarely considered by less experienced writers even though it is, as noted above, often one of the quickest ways to radically improve a draft. Whole sections or paragraphs can be moved, often literally with scissors and paste or stapler, and suddenly a seemingly incoherent writing reveals its true unity. The reordered parts usually need to be recemented with new transitions (paste and staples alone will not do), but the logic which mandated the rearrangement often suggests the new transitions. (The preceding nine paragraphs, incidentally, are not in the order in which they were originally drafted.)

We have long known, and have recently confirmed with controlled research, that one major distinction between good writers and ordinary writers is the amount of time spent on revision. Less competent writers look at a draft and fail to see the cues which indicate revision is needed and sometimes even suggest the nature of that revision. The outline, applied after rather than before drafting, is a technique which can help writers see those cues. It moves their attention from particular words to the structure of the whole writing. It helps them to see organizationand dis- or mis-organization.

This technique, which implicitly critiques linear models of the composing process, has two major virtues: it helps less experienced writers learn an important revision process, and it turns their attention from the superficial surface characteristics of their drafts to the deep structureand hence (since the composing process is dialectical) to the structure of their thought processes.

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## NOTES

1 "Invention: A Topographical Survey," Teaching Composition: 10 Bibliographical Essays, Gary Tate, ed. Fort Worth, TX: Texas Christian University, 1976, p. 17. Cf., D Gordon Rohman, "Pre-Writing: The Stage of Discovery in the Writing Process," College Composition and Communication, 16 (May 1965), pp. 106-112; and D. Gordon Rohman and Albert O. Wlecke, Pre-writing: The Construction and Application of Models for Concept Formation in Writing (East Lansing, MI: Michigan State University, University, U.S. Office of Education Cooperative Research Project No. 2174, 1964). More sophisticated recent models of the composing process, based on such notions as recursive feedback loops, are still essentially linear and reductive representations. Writing is more usefully understood as a process of adapting to a complex hierarchy of constraints of various typesa process which evoles toward meaning and communication through this hierarchy, a process of dialectical interactions and supra-linear movements.

2 Language as Symbolic Action (Berkeley: University of California, 1966), pp. 34-37.

3 The Philosphy of Rhetoric (London: Oxford, 1936), pp. 10-11.

4 See Frances Christensen, "A Generative Rhetoric of the Paragraph," College Composition and Communication, 16 (October 1965), pp. 144-156; Frank D'Angelo, "A Generative Rhetoric of the Essay," College Composition and Communication, 25 (December 1974), pp. 388-396; Mina Shaughnessy, Errors and Expectations (New York: Oxford, 1977), pp. 227-257; and Richard M. Coe, Form and Substance (New York: Wiley, 1981), pp. 95-104.

5 Cf., Janet Emig, The Composing Processes of Twelfth Graders Urbana: NCTE, 1971); Peter Elbow, Writing Without Teachers (New York: : Oxford, 1973); and Coe, Form and Substance, pp. 9-10, 91 ff.

**CONTRIBUTE TO THIS JOURNAL**

Many teachers of advanced composition are sitting on important ideas, so they should get off their ideas and write about teaching advanced composition in any of its forms - - expository writing courses beyond the common freshman course, professional writing, technical writing, writing across the curriculum, and the teaching of creative writing (poetry, fiction, drama). Many others have written up their ideas and made presentations at a meeting or two, at CCCC or at regional or at state meetings of English studies. Such persons ought to take the next step and send off their work to the *JAC*. If we do not develop our field, it will lie fallow forever. The fact is that we are in an early stage of developing our field, so we do not have previous scholarship to rely upon. We could probably see farther if we could stand on the shoulders of giants. Until a few giants emerge from our midst, we will have to be content with trusting our own intuition and ideas about teaching, and testing them by publishing them in the *JAC*. Perhaps now and again we will take an odd turn in our course, but that is to be expected. We can laugh at ourselves, and, of course, if we don't laugh at ourselves, someone else will! They will laugh at us not for what we do, but for not trying to do what we ought to do: Write for the *JAC*! (Sermon by Editor.)